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Musical Courier

World Authority on Music Since 1880

GEORGE A. WEDGE

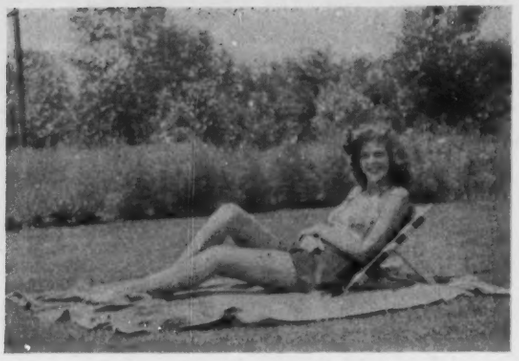
Dean of the Institute of Musical Art
and Director Juilliard Summer School

JULY, 1944
20 Cents

MID-YEAR IN MUSIC LAND

KURT BAUM AND RENATE SCHALL MARRIED
in Atlantic City, N. J., by Mayor Joseph Altman. The Metropolitan Opera tenor and his bride are temporarily residing in New York before he resumes his operatic engagements. (Photo by Fred Hess & Sons).

←
ANNE BROWN VACATIONING
between engagements as soloist at Robin Hood Dell, Philadelphia, and Grant Park, Chicago. The soprano opens the Institute of Arts and Sciences recital series at the Brooklyn Academy of Music on Oct. 31 before her fall tour.



CAROL SILVER,
young Chicago pianist, on holiday between her concert engagements.

JENNIE TOUREL VACATIONING
before summer engagements at Ravinia Park, and Lewisohn Stadium. On July 26 she leaves for South America to make her first appearances at Teatro Municipal, Rio, in August and September. She will also be heard in concert in Rio and Sao Paulo.

PATRICIA TRAVERS REHEARSING
with Eugene Ormandy, who re-engaged her for three appearances with the Philadelphia Orchestra. Miss Travers first played with this ensemble in 1943. Next season she makes her second tour to the Pacific Coast, in recital and with orchestra.

(Below)
MUSICAL CONFERENCE AT BRIDEPORT
between Ian Minninberg, left, piano pedagogue and editor; Dr. Felix Guenther, right, editor of the Standard and Educational Department of the Edward B. Marks Corporation, who spoke to the Bridgeport Music Research Club, of which Tibor Horn, center, is president.

(Below)
CINCINNATI COLLEGE COMMENCEMENT
Left to right, William H. Albers, treasurer of the College of Music Board of Trustees; Dr. Quincy Porter, who delivered the commencement address; Walter S. Schmidt, president of the Board; Fausto Cleva, who received the honorary Mus D. degree, and Dr. Martin G. Dumler, vice-president of the College Board.

MUSICAL COURIER

Whole No. 3094 NEW YORK, JULY, 1944 Vol. CXXX—No. 1

Martial Color Marks Outdoor Concert Season Opening

Washington Gathers At the Watergate

Washington, D. C.

Washington's summer music panorama, the Watergate season, got off to a lively start on June 9 with a "jam" session featuring Art Hodes, Pearl Primus, and ballads of Richard Dyer-Bennet.

Two nights later the Watergate Symphony, under the auspices of the National Symphony Orchestra Association, made its first appearance. Hans Kindler conducted the group which included a bevy of attractive and able feminine performers. The audience, estimated at 10,000, received Jan Tomasow, new concertmaster, with enthusiasm following his agile performance of Saint-Säens' Rondo Capriccioso. The main orchestral offering was the Tchaikowsky Fourth. Other scores were by Wolf-Ferrari, Paul White, Gershwin, Berlioz, and Johann Strauss.

Stanley Chapple took over the baton beginning June 15. At his first appearance he shared honors with Mona Paulee, Metropolitan mezzo-soprano who scored success in two arias and a group of songs. The orchestra featured Beethoven's Second Symphony, and included works by Brahms, Mendelssohn, and Vaughan Williams. This concert was postponed one day because of rain. On the following evening the program ended early for the same reason, but not before Percy Grainger had lent exuberance to the Grieg Piano Concerto and the orchestra had given good accounts of Mozart and Haydn items.

Violinist from Navy Heard

Oscar Shumsky, musician 1/C U.S.N., was violin soloist on June 18 in the Wieniawski Concerto in D Minor. The rest of the program included the Mendelssohn Italian Symphony, the Handel-Beecham Suite, Amaryllis, and the first local performance of Gustav Holst's Suite in E Flat.

Czechoslovakian music was presented at Continental Hall by the Victory Symphony, conducted by Hendrik Essers. Rose Delmar, contralto, was soloist.

The Columbia Light Opera Company gave several performances of No, No, Nanette in Roosevelt High School auditorium.

Recent performances at the National Gallery of Art have been given by Norman Frauenheim, pianist; Emanuel Vardi, violist, with Irving Owen, pianist; the National Gallery Sinfonietta, conducted by Richard Bales; and Jeann Therrien, pianist. At Phillips Gallery, recent artists included David Soyer, cellist; Margaret Vardi, soprano; Cpl. Karl Zapf, pianist; and Daphne Hellman, harpist, with George de Svirsky, pianist. L.E.

Covent Garden to Reopen

LONDON.—Covent Garden, used as a public dance hall during the war, will be restored to opera and ballet. A new syndicate will assume control on Jan. 1 next. An advisory council of two appointed by the lessee, Boosey & Hawkes, Ltd., and three others is proposed.

TANGLEWOOD PLANS MOZART FETE; BOSTON "POPS" STRESS NOVELTIES

By JULES WOLFFERS

Tanglewood, the scenic estate of the Boston Symphony Orchestra, will be reopened this summer for a Mozart Festival conducted by Serge Koussevitzky. Due to wartime conditions no regular concerts were given at the Berkshire music center last summer. This year, a brief series will be given on two Saturday evenings and two Sunday afternoons, July 29, 30, and Aug. 5, 6, in the intimate auditorium at Tanglewood, which seats 1,150. Each concert will feature a different program, with the principals and others of the Boston Symphony taking part. Soloists include Dorothy Maynor, soprano; Ruth Posselt, violinist; Robert Casadesus, pianist; and the duo-pianists Luboshutz and Nemenoff. The programs list early and late Mozart Symphonies, serenades, concertos and arias.

Following this Mozart Festival a series of chamber orchestra concerts will take place in Boston at the New England Mutual Hall. Here again the personnel will be drawn largely from Boston Symphony first-desk men. These Sunday-Monday concerts will be given weekly from Aug. 13-14 to Sept. 3-4. The conductors will include Richard Burgin, G. Wallace Woodworth, and Bernard Zighera, and the Boston Flute Players Club and the Boston Society of Ancient Instruments will participate.

Arthur Fiedler will again conduct an orchestra of Boston Symphony players in free outdoor concerts from the Hatch Memorial Shell in the Charles River Esplanade. Thirty concerts will be given, from July 20 to Aug. 16.

Novelties at the "Pops"

Meanwhile, Mr. Fiedler's Pops concerts have been playing to capacity houses nightly at Symphony Hall. Many stimulating programs have been heard and a good list of soloists has added variety and interest.

Keith Brown's new "Bostonia" suite, as orchestrated by Jacobus Langendoen, continues one of the hits of the Pops season. Various other works in the novelty class have been performed. Among the guest conductors have been Paul Cherkassky, recently-appointed conductor of the Boston Civic Symphony; Boris Goldovsky, who also was piano soloist in the Schumann Concerto in his program with Mr. Cherkassky conducting, Aaron Copland, who led his own Outdoor Overture; Rolland Tapley, in a list with strong military overtones; Quincy Porter and Francis Findlay, respectively Director and faculty-member of the New England Conservatory, in that school's annual Pops night; Sgt. Robert Kaplan, who conducted the WAC Glee Club; Capt. Alan Carter conducting part of the program at First Service Command Night.

(*Please turn to page 7*)

CANOEISTS HEAR OPENING CONCERT

at Washington, D. C., Watergate. Dr. Hans Kindler conducted the inaugural concert of the eighth season on June 11 before an audience of 10,000, which included dignitaries of our own and other governments, convalescents from Reed and Bethesda Navy hospitals, and hundreds who preferred canoes moored near the orchestra barge.

Lewisohn Stadium Stages Operas

Scheduled to open Monday night, June 19, the annual Summer series at the Lewisohn Stadium had to delay its inauguration until the next evening, owing to the inconsiderate interference of the weather gods. However, when the eagerly expected event finally took place, an audience of about 17,000 was on hand to extend welcome and ovations.

The Stadium concerts have become the most popular Summer institution in the metropolis, particularly since the war started, for good music is an ideal escapist entertainment. The men and women in the services are benefiting too in that regard, as the Stadium Concerts Defense Entertainment Committee raised $10,000 as a special fund to provide free tickets for uniformed visitors to attend the special gala occasions. At the regular Saturday and Sunday nights, service man and women, with one friend, are admitted free, as in the past three seasons. Another useful and highly pleasant feature is that the special busses to and from the Stadium, have resumed their regular runs, interrupted last Summer through war restrictions.

Beecham Makes Outdoor Bow

Seated under the stars, the opening night audience heard a program consisting of Bizet's La Patrie Overture, Haydn's London Symphony, Liszt's Les Preludes, and the Tchaikovsky Violin Concerto with Kreisler as soloist. Sir Thomas, in his most engaging and enlivening form, made all the colorful music into inspiriting sound, and the Philharmonic Orchestra rose to the occasion with its best ministrations in tone and technic. Kreisler gave his own edited and revised version of the Concerto, the changes making for improved cohesion and brevity in the work. His established musicianship and charm of delivery were in the playing, and the audience fêted the *Altmeister* becomingly, applauding him into adding his Caprice Viennoise as an encore. Sam Lewisohn, co-chairman of the Stadium Concerts Committee, made a welcoming speech followed by an address from Mayor La Guardia who paid high tribute to the concerts, and especially to Mrs. Charles S. Guggenheimer (whom he affectionately called Minnie) the special guardian angel of the series, which is the darling of her heart, and for which she unselfishly helps to raise so much of the necessary guarantee funds.

On June 21, Beecham led a list of Wagner selections and Sibelius' Second Symphony. The warmth of his interpretations was in gratefully received contrast to the damp, cold breezes that blew across the Stadium reaches.

Rubinstein in Russian List

The program of the 22nd offered an all-Russian list, with Borodin's Prince Igor Overture, the Elegy and Valse from Tchaikovsky's String Serenade, Rimsky-Korsakoff's Scheherazade Suite, and Rachmaninoff's Second Piano Concerto, with Artur Rubinstein at the

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Vol. CXXX, No. 1
Whole No. 3094

MUSICAL COURIER. Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Reentered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Canada $4.00—Europe $4.50.

Sixty-Fifth Year
July, 1944

MARVELS OF MUSIC THERAPY

MUSIC THERAPY AT WORK: a scene in St. Luke's Hospital, New York.

(Photo by Courtesy of National Foundation of Musical Therapy, Inc., Harriet Ayer Seymour, founder-president.)

Inez Pettie Bush, the writer of this article, has been assistant to a prominent Los Angeles physician for some fifteen years. She has made a thorough study of the subject of musical therapy.

By INEZ PETTIE BUSH

Music therapy, in this day when many new and miraculous means are being discovered to treat human ills and war casualties, is assuming an ever larger place. This is logical in an age which has seen an increasing use of such natural forces as electricity and radio-active substances, as well as rare new drugs, and the growth of exercise as a medium to conquer certain ailments.

Music certainly contains within its vibrations one of the most powerful and subtle of life forces—a practical, rather than a mystical remedy. We are becoming increasingly aware that most human beings have "music within them," perhaps through some natural instinct, certainly a basic sense of rhythm. Both the ailing and the well person seeks an outlet for this sense, but it is especially important that we aid the shut-in to find expression in this way.

Amazing it is that so great and powerful a factor has not been used more methodically in the past, along with medicines and other forms of treatment. The sway of music over human minds and emotions has been known since the earliest antiquity and it has been common in ritualistic and other observances of every creed, sect, race and tribe. Folk music of various nations is rich in such material, from the charms and incantations of primitive races, to the more highly developed love, battle and work songs of present-day peoples. Its use in drama, dance, religion are a permanent part of our world cultures. The ancients noted its strange power, and philosophers such as Plato tried to formulate its influence on behavior.

"Doctors of Music" Needed

In the future, it is safe to say, the role of music will be much more appreciated, and the doctrine of music therapy will increasingly spread throughout the world. The day may not be far off when every important hospital and sanatorium will have on its staff a "Doctor of Music," who will have studied its many uses and be able to prescribe it in a way similar to other treatments.

It is impossible to describe in detail the manifold ramifications of the therapeutic use of music, or to suggest all of its future possibilities. But a few fundamental examples of such practise, especially in the treatment of war-wounded and nerve-shocked men, may convince even the skeptical that such methods are based upon solid contributions.

In the study of music as an aid to either the mentally or physically ill, it is evident that great care must be used in selecting not only the musical theme or melody, but the instrument or the type of voice used, and the time of the treatment.

Mental Benefits

In the mental type of case, naturally, the greatest care must be used in applying the treatment. A patient may be extremely violent or completely indifferent to anything around him. Yet a careful study of his mental characteristics and behavior may show in even some small way that music interests him. For example, a particular melody on some instrument may have a quieting influence.

In one instance it was found that after having a young girl play a familiar hymn softly and slowly for a few minutes each day, the patient at the end of several days became interested. He asked, very reasonably, whether she could play some other hymn; later he asked for certain songs, and finally began to sing with the player.

This case required many weeks of careful study and planning to gain results. Music was played every day for only a few minutes, but this was enough to create a favorable response, and finally a desire for the repetition of the stimulus. In this way, the subject became more relaxed and his behavior more nearly normal, so that he was finally allowed to associate again with other patients, and in time was restored to reasonable mentality.

The musician in this case was not a professional—just a young, unassuming girl, who was instructed not to pay any attention to the patient except when directed by the doctor, who, of course, was always in the room.

Brahms Soothes

Another case is related by Martha Atwood Baker, New York State Chairman of Music in Hospitals for the National Federation of Music Clubs. It concerns a mentally disturbed patient who was pacing up and down in his room endlessly. He had not slept normally since being admitted to the hospital.

"A musician with an autoharp," says Mrs. Baker, "was summoned to play and sing a Brahms lullaby. She sang it five times before the patient paid any attention. He stopped his pacing and looked at her. She went on playing, as impersonally as possible.

"Then the patient sat down on the edge of his bed. At this point the nurse, who was watching through a tiny window in the door, entered quietly, helped the man to recline and spread a blanket over him. In a few minutes he was sleeping the first sleep he had had since he left North Africa. And for the first time the doctors gave him a chance to recover."

Live Music Best

A person who sings or plays seems to attract more attention and gain more of a response than a record or radio. Musicians, however, are asked to move about quietly and enter a ward unostentatiously, beginning a program without bustle. Groups sometimes include a movable piano, or a couple of singers with a guitar, or a trio composed of violin, cello and piano. Sometimes fifteen-minute programs are given; at other times a musician moves quietly from one bed to another playing softly on the autoharp, without speaking.

Musical treatments have been given successfully to soothe violent coughing. Surprisingly, too, melody has seemed in some cases to calm patients who have the alternating fever and chills of malaria. Even violent convulsions have been known to cease while the patient was listening to music.

A subject in a mental coma was restored to normal, after the doctor inquired of his family what songs he liked before he became afflicted. After a few of these melodies had been played, he first became interested in them and later, perhaps by association with the tunes, recognized his sister, whom he had previously completely forgotten. Many other such examples have been noted by those engaged in this work.

Music Instruction Given

Musical instruction has proved most beneficial to those who have been wounded and are convalescent. Such men often find time hanging heavily on their hands, and it lightens their spirits to be diverted by some activity such as learning to play the piano or another instrument.

A piano instruction plan in a certain Army Convalescent and Rehabilitation Centre was the idea of a young teacher who gave music lessons by radio to the public in Los Angeles before he was inducted into the armed forces. Now he is helping wounded fighting men back to normal life. He said recently, in explaining his duties:

"I am now engaged in the work I have been eager to do ever since the war began. I am happy to find my ideas have been recognized by high medical authorities, including Lieut. Col. Howard A. Rusk, Chief of Convalescent Division, office of Air Surgeon, Headquarters Army Air Force, Washington. They have shown such interest in this method of teaching music that the entire plan is being outlined for use in other centres. Possibilities of this program are so great that it will probably be continued after the war. My first lessons were distributed to more than 100 patients, almost ninety per cent of whom had never played the piano before."

Instructors in this work should be trained, just as the Army is now doing in its Special Services section, and sent out to the major hospitals throughout the nation. In this way, an important new movement for teaching music to the layman may be launched as one of the remarkable new developments of this unparalleled global war.

Vast Scope Foreseen

In any case, it is gratifying to those interested in tonal therapy to see the music clubs throughout the country taking a serious interest in this work. They have begun establishing centres under the direction of local committees, including units in each community near a government hospital. This is being organized with a central committee consisting of a doctor, a nurse, a Red Cross hospital worker (known as Grey Lady) and accomplished musicians, in addition to the local chairman.

This development means that the work will be spread into all the important sections of our nation and that new clinics will spring up rapidly, with the growth of a better understanding of the benefits of music. In these days when hospitals are crowded as never before, every one with interest in musical therapy should study it and aid in every possible way.

A Piano in the Persian Gulf

By IVOR NEWTON

There were six in our party. We set out for the Middle East, under the banner of ENSA,* to bring concerts of good music to the troops—Miriam Licette, Nancy Evans, Walter Widdop and Dennis Noble to sing, Aldred Cave to play the violin and myself to play piano solos and to accompany.

Some people were a bit skeptical about the sort of reception we should get. They inclined to the view—and they couldn't have been proved more wrong—that the men serving overseas only wanted to hear the latest popular song hits; that they had no taste for our brand of music, and that anyway there was not a conscious comedian amongst us to make the boys laugh.

But we did not agree. We were inspired by the conviction that among the Forces overseas there were innumerable music lovers, men who had crowded our concert halls and opera houses in peace time. And now, far away from home, they would long all the more for music to take them away, if only for an hour or two, from the stern reality of war, out of the heat and the dust, into the company of composers of genius, or as one G. I. said "the men who set dreams to music."

We followed after the caravan—to become slightly Eastern in our terminology—of the distinguished pianists, Solomon and Pouishnoff, but we brought to the Near East for the first time in the war some of our leading operatic singers. Our programs were made up entirely of what most of the men would call "straight" or even "highbrow" music, but we called it just Music, even if we did spell it with a capital "M."

Our audiences knew what they wanted, and before every concert we received batches of requests from the men as to what they would like to hear. Naturally, this delighted us, for it proved that we had not been wrong after all in feeling that good music has, and always will have, a very wide appeal.

Early Morning Takeoff

We arrived in Cairo late one evening to find a message saying, "Breakfast has been ordered for you tomorrow morning at 2.30, and will you be ready to leave for the airfield at 3 a. m.? Destination Paiforce."

The word "Paiforce" puzzled us. It sounded like a breakfast food or the name of some Eastern sect. But it is the name of the Forces stationed in Persia and Irak. These men live very isolated lives and are not in the glare of the limelight. But their work is vital, for it is their job to guard the crossroads and nerve centres of our routes to India and Russia.

Before dawn that morning—and how breath-catching is an Eastern dawn—we had crossed the Suez Canal. When we reached Bagdad, we took on board our plane one small but perfectly formed upright piano. Pianos, we were told, were to the Persian Gulf what mercy is to an Income Tax Collector—quite unknown.

* Entertainers' National Service Association which in Britain promotes entertainment for the troops.

→ NELSON EDDY, baritone, on a recent tour of the Middle East, sings for convalescent American service men at the 38th General Hospital in Egypt. (U. S. Signal Corps Photo, courtesy USO-Camp Shows.)

← IVOR NEWTON before his recent tour of Persia as pianist to a group of British artists appearing under ENSA auspices. (Photo by Tunbridge, London.)

Following Sinbad's Route

On the island of Muharrag we gave a concert to the R.A.F., in a hut built of bamboo poles and palm leaves. They told us that the island was the scene of the exploits of Sinbad the Sailor, and that this was the first concert the island had ever experienced. Not even the oldest inhabitant could remember seeing a piano there before. (Incidently, it was there I saw the following notices: "Please bring your own seat," and "The rule for this concert is, Hats off and boots on." We were definitely a very long way from the Albert Hall.)

I shall never forget a place called Sharjah. This station is the victim of grim but affectionate jokes the whole length of the Persian Gulf. It is 700 miles from anywhere. During their summer, which lasts for about ten months, it is so hot that the inhabitants say there is only a sheet of paper between them and hell. Taking a shower bath could be an agonizing process, for the water invariably emerged from the pipes at boiling point.

During one of the concerts at Sharjah it took all my time—and skill—to flick the flies off the piano keyboard. The airman-stage manager tried to soothe me by saying: "You would never be troubled by flies here in the summer time. Even they find it too hot." At this pestiferous place we played in an open-air theatre. The stage itself was built up out of petrol (gasoline) tins and concrete. Every seat in the sweltering "auditorium" was such a can.

At some stations we visited, the men had not seen a women of their own race and color for two, sometimes three, years. They told me they felt awkward and tongue-tied, as shy small boys at their first mixed party.

We were invited one afternoon to have tea in the Officers' Mess, and Miriam Licette offered to pour it. Just at that moment, one officer, a big chap, left the table. Afterwards I asked him why. Shyly, and with a simple sincerity, he confided that the sight of a woman pouring tea filled him with a sudden, almost overwhelming longing for his wife, his family, his home.

I had noticed the Medical Officer gazing with undisguised admiration at Miss Licette and Nancy Evans. He went up to them and said, "I do wish you two would come along to my hospital and talk to some of my patients. I know that the sight of you would do them more good than all my medicine."

Whenever our plane landed on an airfield, swarms of mechanics, clad only in khaki shorts, with bronzed bodies and hair bleached by the pitiless sun, leaped on the machine to refuel and to test the engines. Immediately the door of the plane was opened, the airmen would peer anxiously into the plane to see if we brought any mail-bags. If we did happen to have any, the excitement was intense.

Invariably, when we talked to a man out there, almost his first remark was "How are things at home?" Then thick and fast came such questions as "Have you been to Birmingham, Burnley or Belfast lately?" Or an American voice would whisper in my ear, "And how's Fifty-seventh Street these days?"

Over the Garden of Eden

These boys out East are seeing new and wonderful lands and having experiences that we stay-at-homes may never have. They appreciate all they see well enough but somehow the glamour of the East hardly touches them.

Once when flying over the reputed site of the Garden of Eden, looking down on the Tigris and the Euphrates shimmering in the dazzling sunlight below, I said to the wireless operator, who hailed from Liverpool:

"What a glorious sight that is, isn't it?" The boy grunted and answered: "Maybe, . . . but give me the Mersey every time."

At these isolated stations, we found the airmen remarkably shy with visitors. Their conversation, too, was incredibly difficult to follow. It was as if we had come down on another planet, for having been cut off from the outside world for so long they speak almost entirely in Air Force slang.

It was intriguing to notice how the officers and men, true to the traditions of their kind, had exercised all their ingenuity to provide themselves with every facility for sport. Even at Sharjah, that Persian blister, they had created out of the arid desert a sports ground and fields for football and cricket. Before one concert, I attended an International Soccer Match—England vs. Ireland—and the enthusiasm was overwhelming. So was the heat!

Our audiences took our concerts very seriously. Every man off duty would be there. Occasionally our concert would clash with the men's beer-night, a hallowed occasion, for they were rationed to one bottle a week. But always, when this unfortunate clashing of entertainments took place, the men asked that their beer night be postponed. If this is not a wonderful tribute to the power of good music, I do not know what is.

It was nothing out of the ordinary for men to tell us that after the concert they had lain awake for hours in their huts, discussing and arguing amongst themselves various points in the program.

There was one interesting reaction to our concerts. After we had played and sung, there would be a sudden rush for air mail letter cards. The officer who censored the letters told me that the men's handwriting, which had gradually been growing larger in size, owing to the lack of anything special to write home about, suddenly got smaller and the lines much closer together, so that they could describe fully to their families at home all that they had seen and heard at the concert.

An International Audience

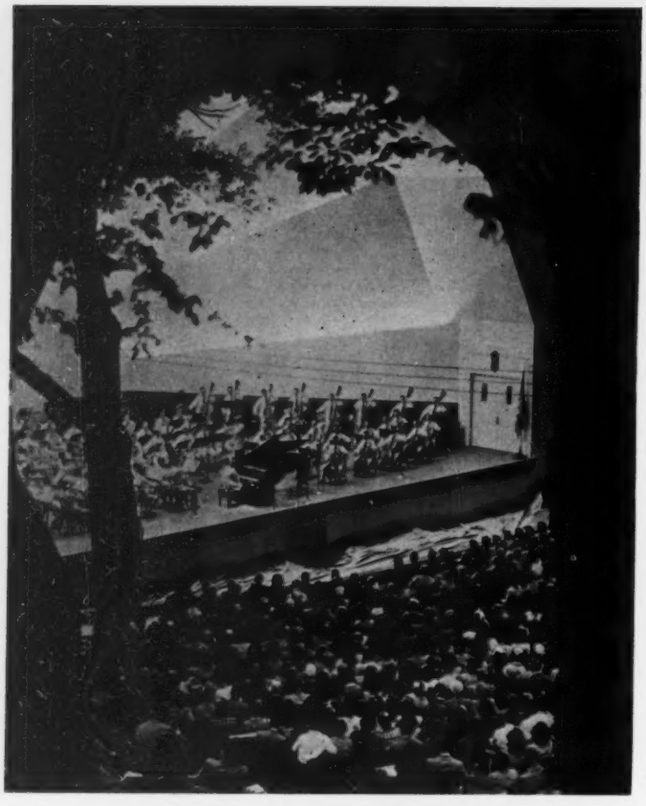
When our tour had ended and we were flying home, I found myself wondering how much our tour had been worth while. Were these sun-bronzed men the happier? Had we been able to ease that loneliness of the spirit that walks with all men who are far from their homes and from those they love? I remembered a line of Robert Browning's: "Who hears music feels his solitude peopled at once."

I remembered how we'd played to representatives of all the Allied Nations. Sometimes in Persia we played to Russians, soldiers of the Red Army. Once we played before Chinese diplomats on their way to Chungking, and there were times when the only language that every row in our audience could understand was that of music.

More eloquent than any applause was the silence of the men as they listened to Bach, Mozart or Chopin, and to the duets and quartets from the great operas. It was as if the music conveyed to them, sitting there on their petrol tins or perched high on the roofs of lorries, all they wanted to hear in their inmost hearts. Their memories were stirred by the sound of the music, and the melodies which some of them know so well of yore, and to which others were listening for the first time in their young lives, came as a promise—an assurance—of better and happier times.

STEPHAN HERO BRINGS HEALING MUSIC to men in an army hospital in Panama, under USO auspices. (Photo by U. S. Army Air Corps.)

Outdoor Symphony and Opera Flourish As Democracy Marshals Greatest Effort



SEASON'S OPENING AT ROBIN HOOD DELL, Philadelphia, on June 19, presented a Brahms program. Dimitri Mitropoulos is on the podium and Artur Rubinstein the piano soloist. (Photo Associates.)

Robin Hood Dell Greets Notables

Philadelphia's Robin Hood Dell concerts opened as scheduled on June 19 despite cloudy weather and eventual rain. Inaugurating the Dell's 15th season and a seven weeks' calendar, a Brahms bill was greatly enjoyed by an audience of nearly 7,000. Appearing here for the first time, Dimitri Mitropoulos, conductor of the Minneapolis Symphony, led the ninety (virtually all Philadelphia Orchestra) musicians of the Dell ensemble in highly satisfying readings of the Academic Festival Overture; the Symphony No. 3, and the mighty B flat Piano Concerto, in which the solo part had a brilliant and understanding protagonist in the masterful Artur Rubinstein. Brahm's B minor Rhapsody was an encore.

Swarthout Is Soloist

Mitropoulos' attractive and splendidly-interpreted program on June 20 contained Rimsky-Korsakoff's Russian Easter; Prokofieff's "Classical" Symphony and Rachmaninoff's Symphony No. 2. Gladys Swarthout, mezzo-soprano, as soloist on June 22 experienced a hearty welcome from a large audience, singing with warm-timbred tones arias from Mignon and Carmen and songs by Beach, Edwards and Hageman. Mitropoulos' surrounding fare included the Sibelius Symphony No. 1 and items by Mozart and Berlioz. The third anniversary of Russia's entrance into the war was observed by playing the Soviet Anthem in addition to the usual Star-Spangled Banner.

Gregor Piatigorsky's virtuosity as a cellist had impressive demonstration in concertos by Haydn and Saint-Saens on June 23, Mitropoulos guiding exemplary accompaniments. The purely orchestral contributions were the Weiner arrangement of Bach's organ toccata, Adagio and Fugue in C and Beethoven's Symphony No. 1, both admirably wrought in pace and style. This was another concert that ended in a downpour of rain.

Dorothy Maynor delighter her audience of June 26. The Negro soprano did some very beautiful singing in the Ave Maria from Verdi's Otello and numbers by Handel, Mozart, Debussy and Charpentier, and added The Last Rose of Summer to her scheduled list. Mitropoulos and his associates furnished the finest of instrumental support and achieved wholly gratifying accounts of Mendelssohn's "Scottish" Symphony and pieces by Beethoven and Albeniz-Arbos.

On June 28 Mitropoulos supplied phenomenal proof of his superlative qualities and versatility by conducting and playing the piano solo part in Prokofieff's stimulating and technically formidable Concerto No. 3. Loud acclaim acknowledged the Greek maestro's notable achievement. In addition there was

(*Please turn to page* 15)

FRANZ ALLERS CHECKING SCORE BEFORE REHEARSAL.

Following his appearance on July 10 conducting the Philadelphia Orchestra in Robin Hood Dell, Mr. Allers goes to Toronto on Aug. 3 to conduct a Pop concert, having appeared there in May. (Photo by Apeda.)

Beecham Launches Stadium Season

(*Continued from page* 3)

keyboard. He gave impassioned and brilliant voice to that abidingly lovely composition and the delighted listeners persuaded him into several encores. Beecham is not only a warm-blooded expert in Russian music, but also a master in its showmanship.

Next evening, the 23d, he showed his equal command of the classical line and spirit, with beautifully conceived and carried out presentations of Mozart's Haffner Symphony and Brahms' Second. Other works on the bill were Mendelssohn's Midsummer Night's Dream Overture and Virgil Thomson's cleverly descriptive Suite from the ballet, Filling Station. The composer came to the footlights for a deserved bow.

Saturday evening, June 24, brought rain, and the program was postponed until the 25th. It was distinctly an all-Beecham evening, with that conductor in charge, and his wife, Betty Humby-Beecham, as soloist in Saint-Säens' G minor Piano Concerto played with neatness and fastidious musical taste, and the audience hosannahed the attractive little lady becomingly, until she gave Chopin's Berceuse as an encore. Sir Thomas, for his part, offered adept and tingling readings of Rossini's La Gazza Ladra Overture, Bizet's L'Arlésienne music, Delius' On Hearing The First Cuckoo of Spring, and the Bacchanale from Tannhäuser.

Operatic Nights

Monday and Tuesday evenings, June 26 and 27, were opera sessions, Aida being performed with a cast of artists mainly from the Metropolitan: Milanov (Aida) Baum (Radames) Sved (Amonasro) Castagna (Amneris) Moscona (Ramfis) D'Angelo (King). Alexander Smallens conducted. Milanov's lovely soprano tones, Castagna's rich contralto, Baum's ringing tenor contributions and Sved's resonant baritone, admirably took care of the intrinsic vocalism, and all of them had the breadth of style and intensity of acting to project the opera in tellingly dramatic manner. Smallens, experienced in Stadium conducting and firmly knowledged in the music, maintained a consistent ensemble and kept his orchestra in dynamics that never oversounded the voices. The staging was able; the scenery, adequate.

Smallens showed his versatility by leading a symphonic program June 28 and pleasing a fair-sized audience with Beethoven's Fifth, Prokofieff's Classical Symphony, the Andante Moderato from Mahler's Second, Sowerby's Comes Autumn Time, and Barber's Commando March.

Traviata Applauded

Opera resumed under Smallens on June 30, Traviata being presented with Bidu Sayao, Jan Peerce, and Alexander Sved in the chief roles. The performance was to have been premiered the previous evening, but had to be deferred on account of rain. About 17,000 persons enjoyed much unusually fine singing and sincere acting, together with tasteful orchestral playing and conducting. Sayao's assumption of Violetta is complete in pathos and charm. Her moments of moving vocalism registered as successfully as the brilliancy of her coloratura in the Sempre libera aria. Jan Peerce performed with style and authority, his tones ringingly full or emotionally appealing adapting themselves perfectly to the music. Sved, always the polished artist, put a wealth of feeling and finish into his singing and portrayal, the Di Provenza number winning an ovation. The scenery was somewhat makeshift but the costumes all had appropriate color and picturesqueness. The performance was repeated the evening of July 1.

A Sunday audience, July 2, heard Eleanor Fine play Chopin's E minor Piano Concerto acceptably, and Smallens give adept and eloquent treatment to Beethoven's Eroica, Smetana's Bartered Bride Overture, and Eugene Zador's tuneful and propulsive Tarantella.

Golschmann Returns

Vladimir Golschmann returned to the Stadium after an absence since 1937 and was greeted with enthusiasm by a good-sized audience. He and the Philharmonic are a close-knit affiliation, for he led that orchestra in a series not long ago at Carnegie Hall. On this evening Golschmann again demonstrated his complete control, musical solidity and high degree of imagination as an interpreter. His numbers were Weber's Oberon Overture, Brahms' First Symphony and the Beethoven Violin Concerto, with Bronislaw Huberman as the soloist, whose mastery of that work has been recognized on many former occasions. He played with lofty feeling, broad sweep and expert technic. The hearers gave him a fitting response.

There was no concert on July 4, the Stadium being donated to the U. S. Treasury Department that evening for exercises and entertainment in connection with its Fifth War Loan Drive.

CINCINNATI PLANS CONTEST AND OPENS SUMMER OPERA

By MARJORIE GARRIGUE

CINCINNATI.—The Cincinnati Symphony Association, preparing for its Fiftieth Anniversary, plans special programs of unusual interest under the direction of Eugene Goossens with eminent featured soloists. As an additional incentive, the Association has launched a nationwide competition among American composers for a Jubilee Overture for full orchestra which, it is hoped, will be added to the permanent repertoire of the orchestra.

Eugene Goossens, conductor, announced that a $1,000 War Bond will be awarded to the composer of the best work submitted. The judges will be Pierre Monteux, conductor of the San Francisco Symphony; Deems Taylor, and Mr. Goossens. The competition is open to all American citizens. The overture, which preferably should be of a festival character, should have a duration of 10 to 15 minutes. It must be a new work written especially for this occasion.

Oct. 15 Closing Date

Full scores should be sent to the manager of the Cincinnati Symphony Orchestra, 519 Gwynne Building, Cincinnati 2, Ohio, and must arrive on or before Oct. 15. Each score should be marked with a pseudonym. The composer's name and address must be enclosed in a sealed envelope attached to the score. These envelopes will be opened by the judges only after they have agreed upon the prize-winning work, which will be given its world premiere in Cincinnati in December. All scores will be returned to their authors and will remain their property except the prize-winning work.

Summer Opera Opens

The Cincinnati Summer Opera season opened on June 25, with Puccini's La Boheme starring Bidu Sayao and Charles Kullman.

As a prelude, music lovers were delighted by the honor bestowed on Fausto Cleva by the College of Music at its 66th annual commencement, when the distinguished conductor received the honorary degree of Mus.D. The College Ochestra participated brilliantly in a program under the direction of Walter Heermann. The final number was Poem and Dance by Quincy Porter. The composer himself gave the commencement address. Both Dr. Cleva and Dr. Porter received ovations.

Certificates, diplomas and degrees were issued to 30 graduates. Walter S. Schmidt, president of the College Board of Trustees, conferred the degrees and Dr. Martin G. Dumler, vice-president, presented Dr. Cleva.

Cincinnati Forms Music Guild

COLUMBUS.—Articles of incorporation of the Music Guild of Cincinnati, Inc., have been filed with the secretary of state here. John W. Haussermann, of New Richmond and Cincinnati, is president; Beatrice Shillito and Mrs. Philip O. Geier, vice presidents; Sigmund Freiberg, treasurer; Mrs. Edwin G. Becker, secretary, and William Jerome Kuertz and Morris Edwards members of the board. A membership drive is under way. The Guild's purposes include the fostering and promotion of a wider interest in music, the encouragement of young talent and the promotion of international festivals similar to those in Salzburg prior to the war. Awards will also be made to students.

Memphis Has "Pop" Concert

MEMPHIS, TENN.—The Memphis Symphony Orchestra gave a "Pop" concert at the outdoor shell in Overton Park last month, with Burnet C. Tuthill conducting. The orchestra, which includes all the union musicians in the city and a few others, gives four winter concerts under the same leader, with guest soloists. Some 30 former players of the orchestra are now in the armed services.

SYMPHONY MANAGERS OF U. S. AND CANADA DISCUSS PROBLEMS at Boston meeting. Seated, left, front to rear, Harl McDonald, Philadelphia; Arthur M. See, Rochester, N. Y.; Dean Richardson, Oklahoma City; Howard E. Skinner, San Francisco; Mrs. Leiland Atherton Irish, Los Angeles. Seated, right, front to rear, Ruth O. Seufert, Kansas City; J. W. Elton, Toronto; Carl J. Vosburgh, Cleveland; C. C. Cappel, Baltimore; Howard Harrington, Indianapolis; J. M. O'Kane, Cincinnati. Standing, left to right, Arthur J. Gaines, Minneapolis; George E. Judd, Boston (manager); George A. Kuyper, Chicago; Charles W. Spalding, Boston (assistant manager); George H. L. Smith, Cleveland (assistant manager); Arthur Judson, New York; Edward Specter, Pittsburgh. Walter B. Howe, vice-president of the National Symphony, Washington, D. C., was absent when the photograph was taken. (Photo by David Nilsson.)

BOSTON POPS HIT LIGHTER NOTE

(*Continued from page* 3)

Soloists Applauded

Space permits little more than mention of the soloists: Sgt. Eugene List, pianist, played the Tchaikovsky Concerto, with Arthur Fiedler conducting, for the First Service Command. Bernhard Weiser was soloist several times, performing the Tschaikovsky, Prokofieff No. 3, and Khatchatourian piano concertos. That popular Symphony pianist, Leo Litwin, also has appeared frequently in Gershwin's Rhapsody in Blue and other items. Symphony organist E. Power Biggs performed the Handel Organ Concerto No. 10 and that Pops favorite, Jesus Maria Sanroma, took time out of a busy schedule to appear in the Rachmaninoff Second and Mendelssohn piano concertos. Violinist Ruth Posselt has been heard, and the young English pianist, Harold Rubens, now a Boston resident, played the Dohnanyi Variations on a Nursery Song. Other pianists include Elizabeth Pastor, Elizabeth Scherr, Phil Saltman, Monte Nelson; singers heard were Dorothy MacNeil, Margaret Codd Goldovsky, Frederick G. Link and Marian McCree. And adding a touch of variety, Symphony player Louis Speyer in the Cimarosa Concerto for Oboe and Strings.

Dr. Clarence Cameron White conducted his Kutamba Rhapsody at the Boston Pops Concert in Symphony Hall on June 26.

The Pops were to close July 15, giving conductor Arthur Fiedler all of five days' rest before he moves over to the Esplanade.

ST. LOUIS REVAMPS STRAUSS

By OSCAR CONDON

Despite a strike which tied up public transportation, an audience of 7,000, equal to last season's opening at Forest Park Theatre, applauded the brilliant inaugural of the St. Louis Municipal Opera's 26th annual season of 88 performances.

The Open Road, a modern adaptation of Strauss' Gypsy Baron, with a new book by Milton Lazarus and new lyrics by Ann Ronell, presented the two acts and four scenes brilliantly executed by Watson Barratt, art director. The orchestra of 50 under Anthony Morelli's direction gave the tuneful score a lusty performance; the chorus of 50 young singers and the daning ensemble came through with flying colors. An improved off-stage lighting system, with ever changing effects, proved a great innovation.

The cast of 25 was notable for individual performances of high order. Dorothy Sarnoff made a striking success as Sari, and Pvt. John Tyers, on furlough, gave a distinctive performance as Rudi. William Lynn contributed his accustomed witty touch as the Count, and Allan Hale as the Baron, Eduard Franz as Taro, and the ballet team of Svetlova and Varkas combined their respective talents to arouse general approbation.

The advance season subscriptions were the largest in the history of this enterprise.

The St. Louis Philharmonic Orchestra, an amateur organization, recently completed its 84th season. Under the meticulous leadership of Laurent Torno, 90 young players gave professional performances of Chadwick's Jubilee Overture; Haydn's C major Symphony; Gould's Guaracha; Debussy's Clair de Lune and Chabrier's España. Due to Torno's success, he has been engaged as permanent conductor for next season. Gizella Ehrenwerth, violinist of the St. Louis Symphony, gave a fine performance of the Bruch G minor concerto.

Roland Hayes offered one of his faultless exhibitions of style in recital at Kiel Auditorium.

The San Carlo Opera Company gave five excellent performances under the auspices of Entertainment, Inc. Carmen, Faust, Aida, Traviata and Trovatore were sung in spirited fashion. Coe Glade, Mary Henderson, Elda Ercole, Harold Kravitt, Tandy Mackenzie, Carlo Morelli, Mostyn Thomas and Sydney Rayner were among the leading members of the casts. The orchestra was expertly conducted by Emerson Buckley.

Stanley Chapple recently returned to St. Louis for the fourth year to conduct the summer concerts by the Little Symphony in the University Triangle. He also gives lectures on the programs the day before each. Through his efforts these concerts have become a permanent institution. The series opened on June 23 with Max Steindel conducting, and Jean Browning, contralto, as soloist.

Gigli Appearance Banned by Army in Rome

Beniamino Gigli, former tenor, of the Metropolitan, was banned from singing with other artists in a concert for Allied soldiers at the Rome Royal Opera House on June 22. The order was given by Major General Harry H. Johnson, Military Governor of Rome, on the ground that "the time was not opportune" for the singer's appearance. He said that the decision was made not on Gigli's voice or politics but "for expediency in handling of the troops in Rome." Gigli is reported to have sung in concerts for the Fascist and Nazi authorities, but in a statement the artist said he "never had any interest in politics."

Other musicians well known in the international music world were discovered in liberated Rome. According to reports, Pietro Mascagni was found living in poverty, as the possessions of the composer of Cavalleria Rusticana had been confiscated by the Nazis. Mascagni, who is 81, was previously reported to have taken refuge in Vatican City.

Giuseppe De Luca, former Metropolitan baritone, was living in an apartment scarred by fragments of a bomb which killed former Fascist editor Virginio Gayda, in the house next door. De Luca declared that he had never consented to sing for the Nazis.

Moscow Gives Concert of U. S. Music

The State Symphony Orchestra and a chorus of 125 singers, on May 21 in the Tchaikovsky Concert Hall in Moscow, gave an all-American concert in honor of Soviet-American friendship. The program, attended by official representatives of several nations, opened with the first concert performance in the Soviet Union of The Star-Spangled Banner, followed by the first movement from Roy Harris' Fifth Symphony, Wallingford Riegger's Canon and Fugue for strings, and Cpl. Samuel Barber's Overture to The School for Scandal, which had been favorably received on its first hearing in Moscow last year. Nikolai Anosov conducted the orchestra. Sergei Lemeshev, one of the leading Russian lyric tenors, sang Suwanee River, Jerome Kern's Smoke Gets in Your Eyes and Gershwin's Love Walked In. The concert was broadcast throughout the U. S. S. R.

Enya Gonzalez Overseas

Enya Gonzalez, Philippine soprano, with a Panama Canal Zone tour for USO completed, has left for overseas. She returns in time to appear on Aug. 5 and 6 at the Washington, D. C., Watergate with John Sebastian, harmonica virtuoso.

LATIN AMERICA: Music Life Has Vitality In Lands "Below Border"

By MME. CEICAO DE BARROS BARRETO

Rio de Janeiro

The initiative that the Musical Courier has taken to have Brazil represented regularly in its columns has been welcomed with great satisfaction in the press of the chief musical centers of our country. Previously there was a lack, in the cultural relations between North America and Brazil, of this important link for a firm knowledge of artistic values and musical interchange.

Let us review, in a rapid retrospective glance, what has been done in the past to promote closer relationships. One must mention the pioneers from your country in creating musical ties between Brazil and the United States—personalities such as Carleton Sprague Smith, who as a lecturer and performing musician is much appreciated by us; William Berrien, a great friend of Brazil and of music; Helen Harrison Mills, of the National Federation of Music Clubs, who is devoted to the deepening of these musical relations; the educators Louis Woodson Curtis and John Beattie; the dynamic Nicolas Slonimsky; and of course, Stokowski and his charming National Youth Orchestra; Toscanini, always much beloved in Brazil; the wonderful Yale Glee Club conducted by Marshall Bartholomew; the Piston Quintet, and more recently the composer Aaron Copland, among others.

In the operatic field, we need mention only the exploits here of Leonard Warren, Grace Moore, Frederick Jagel, Florence Kirk, and Charles Kullman.

On the other hand, North America has been visited too by such Brazilian composers and musicologists as Francisco Mignone, Luis Heitor Azevedo, Sá Pereira, Camargo Guarnieri, José Siqueira, Burle Marx, Althéa Alimonda, Egydio Castro Silva and Isaac Feldman. Of course, you are also familiar with such fine artists as Bidu Sayao, Guiomar Novaes, Olga Coelho and the late Elsie Houston. As a Brazilian guest of the National Federation of Music Clubs at its convention in Los Angeles several years ago, the writer can testify to the great musical development in the United States.

How can we forget the contribution made to the musical relationships between our countries by the NBC and CBS broadcasts with their excellent short wave programs, which conquer the distances that separate us and unite us through music?

However, we wanted something of a more concrete nature, such as regular representation in the American musical press, and this want has been filled by the Musical Courier's placing its columns at the service of this musical and cultural interchange.

In the Concert Halls

The musical season is now beginning. The Brazilian Symphony Orchestra, whose president is José Siqueira, composer and conductor, is under the direction of Eugen Szenkar, noted Hungarian conductor. This orchestra presents two series of concerts, one in the evening and the other in the afternoon, always with a large audience. Concerts for students are given on Sunday mornings.

The Symphonic Orchestra of the Municipal Theatre promises us guest appearances by Kleiber, Rodzinski and next year by Stokowski.

We notice, however, that there is a tendency in the programs of our orchestras to give us music too well known by the public. This is a tendency that should not exist, for variety in programs is an indispensable condition for cultural development and perfection of music. We should like our orchestras and soloists to include new works not only of older composers but of contemporaries.

In a music festival held by the Brazilian Associated Press, talented young Maria Alcina, a pianist of great promise, played Bach, Beethoven, Chopin and Brazilian composers.

The local musical associations are again starting their activities, among others the Pro-Youth Association, sponsored by the distinguished critic D'Or. This group provides concerts for children, with the performances preceded by a short explanatory talk.

On the Radio

In the Brazilian broadcasts there is a tendency to intensify the use of serious music. Well known musicians are now collaborating efficiently in these microphone programs. Among these are Alice Ribeiro and Violeta Coelho Netto Fritas, two of our best singers; Arnaldo Estrella and Arnaldo Rebelo, pianists, who for a long time have devoted themselves to radio concerts.

Radio Nacional recently gave the first hearing in this country of Prokofieff's Peter and the Wolf, performed by the orchestra of the studio, conducted by Leo Perrachi, and narrated in Portuguese by St. Clair Lopes. It was a good performance.

The group known as Musica Viva is undertaking performances of works by contemporary composers at the Radio Ministerio de Educação.

In the Music Schools

The School of Music of the University of Brazil is organizing its annual series of concerts, including this year a mixed voice choral program to include first local hearings of Bach's Motet No. 7, and the North American compositions, My Lord! What a Mornin' (Spiritual) and Johnny Comes Marching Home, free paraphrase by Roy Harris.

Villa-Lobos, at the Conservatorio Nacional de Canto Orfeonico, is preparing his annual civic concert, by hundreds of students from the elementary and secondary schools.

There is the greatest interest and frequency of performances in the concert halls, theatres and on the radio, in spite of present circumstances. Although Brazil, like the United States, is at war, there undoubtedly exists a stronger demand for music, particularly the serious kind. Let us profit by this tendency, those of us who confide in this art as the most beautiful motive of living.

ARGENTINA

By JORGE M. WHITE

Buenos Aires

The Colon auspiciously opened its traditional winter opera season with the usual Gala performance commemorating the 1810 May Revolution.

Following the Argentine Anthem came the revival of Panizza's opera Bizancio, premiered here in 1939. On that occasion the Musical Courier analyzed the work. The current presentation, conducted by the composer, exhibited the Colon ensemble at their best. Delia Rigal, in the difficult part of Augusta made an attractive picture for the eye and, vocally, displayed that beauty and sureness of tone which will soon establish her as one of the outstanding prima donnas. Pedro Mirassou eloquently voiced and acted the role of Sautari. Victor Damiani performed Aldano with surety. Sara César (Eudoxia), Horacio G. Alisedo (Basilio), Rogelio Baldrich capably interpreted the other principals. The chorus made a magnificent contribution under the direction of Terragnolo and the stage management in charge of Dr. Otto Erhardt had good effect.

Boheme, also under Panizza, who conducted with authority, offered Isabel Marengo's familiar Mimi. Her voice is as limpid and her enunciation as impeccable as in her former appearances. Carlo Merino (Rodolfo) was suffering from a cold. The new Spanish baritone, Pablo Vidal just arrived from his native land, created a favorable impression as Marcello. Giacomo Vaghi scored as Colline and Amanda Cetera and Renato Cesari were well cast as Musetta and Schaunard.

New Ballet Presented

The restoration of Massenet's Jongleur de Notre Dame and the premiere of the Argentine ballet, Apurimac, with music by Emilio A. Napolitano, marked the major success so far this season.

Massenet's "miracle", not heard here since 1915 had Albert Wolff conducting with his customary mastery of French lyrical traditions. An outstanding success was scored by the little heralded soprano, René Mazella Balestas, a French singer, from Rio. Her appealing characterization of the protagonist part included freshness of tone and refined musicianship. Felipe Romito gave a striking delineation of Friar Boniface. Victor Damiani (Prior) acted with dignity and sang with smooth delivery. Josef Gielen cleverly handled the stage management. The new sets and costumes, designed by Horacio Butler, had poetically evocative atmosphere and lovely color.

The symphonic choreographic poem Apurimac, based on an Indian legend by Hector Iglesias Villoud evokes the past splendor of the Inca Empire. The score is interesting and well built, much of the thematic material is derived from the Indian pentatonic scale orchestrated with all the resources of modern technic. Margarete Wallmann's spectacular choreography and Juan A. Ballester Peñas's gorgeous sets and costumes created a gratifying picture. Iurek Shabelevski (Apurimac) and Dora del Grande (Coillur) were the principals.

Symphony Season Closes

The Autumn symphonic series closed with three varied programs. José María Castro presented Haydn's London Symphony, Dvorak's Concerto for cello and orchestra with Adolf Odnosopoff as able soloist, excerpts of Ginastera's ballet, Estancia, and a brilliant performance of Reger's Variations on a Mozart Theme.

Cesar de Mendoza Lasalle, Spanish conductor, offered a delightful all-Spanish list comprising an excerpt from Usandizaga's Las Golondrinas, with Renato Cesari as vocal soloist, Turina's Fantastic Dances and Arbós' orchestration of Albeniz' Triana. The concert reached its climax with a luminous reading of Halfter's Rapsodia Portuguesa for piano and orchestra with Lia Cimaglia Espinoza giving an interpretation marked by innate musicality and tonal refinement. Two modern compositions, Heraldos by S. Bacarise and El Parque de Atracciones by M. Blancafort brilliantly closed the concert.

Albert Wolff conducted the final concert of Mozart's Symphony in E flat, Beethoven's Third Leonore overture, the Symphony on a French Mountain Song by D'Indy, with Elsa Piaggio de Tarelli as brilliant piano soloist, the dances from Huemac by Pascal de Rogatis, Debussy's Children's Corner, orchestrated by Caplet and Dukas' L'apprenti sorcier. Wolff handled his orchestra with elasticity, yet authoritative control. There was warm applause for the leader and his players.

Concert Activities

From May 18 to June 10—Claudio Arrau gave seven concerts at the Colon with sensational success. Always the possessor of a magnificent technic, his interpretations of works of varied periods, styles and contents had the ideal blending of classic calm, emotional depth and sensitive musicianship. His farewell recital was scheduled for June 17th.

Alexander Borovski, Russian pianist, is appearing with success at the Odeon.

In the dance field Clotilde and Alexander Sackaroff are appearing at the Politeama before full houses with success.

MEXICO

By VERNA CARLETON MILLAN

Mexico, D. F.

The summer season of the Mexican Symphonic Orchestra, brilliantly directed as always by Carlos Chavez, opened this year with the novelty of Shostakovitch's Eighth Symphony.

The critics are sharply divided into two groups, one side which proclaims the rather lengthy work a creation of sheer genius and another which insists, just as passionately, that the precocious and over-worked young composer needs a creative rest. A middle ground might be that the score, in spite of many rambling sections that the composer himself will probably cut in time, has preserved the stamp of a unique personality.

Chavez's conviction that the Eighth Symphony is a great work was apparent in the tense, stark, passionately sincere reading which he gave it. The orchestra, itself grows finer and more disciplined with each passing year until there seems to be an almost perfect *rapport* between the musicians and their director, particularly obvious in Debussy's Gigues-Nocturnes that formed the first part of the program.

Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, will appear as guest director on Aug. 11, 13, 18, and 20.

During coming weeks the season will feature a cycle of the nine Beethoven symphonies, and programs devoted to Mozart, Debussy and Ravel. Soloists will include the Chilean pianist, Claudio Arrau, in the Beethoven Piano Concerto No. 1, and the Chavez Piano Concerto, which he performed last season; Zino Francescatti, in the Beethoven Violin Concerto; and Imre Hartman in the Elgar Concerto for cello and orchestra, the last scheduled for June 2 and 4, with Bartok's Dance Suite and music of Gabrieli, Bach, and Beethoven.

The orchestra will include in its cur-

JASCHA HORENSTEIN

rent season Mexican premieres of Variations on a Folk Theme by Luis Sandi; Symphony No. 2 of Eduardo Hernandez Moncada; and Cuatro Nocturnes of Villaurrutia, set to music by Chavez, for soprano, contralto, and orchestra. Other contemporary works will be Vaughan Williams' Symphony No. 4; Honegger's suite, Rugby; William Grant Still's And They Lynched Him on a Tree; Villa-Lobos' Bachianas Brazileiras No. 1; Shostakovich's Symphony No. 1; Stravinsky's Symphonie des Psaumes and Sacre du Printemps.

The Symphony Orchestra of Mexico was founded by Mr. Chavez in 1928. The current season marks its seventeenth year.

Opera Season Opens

The National Opera of Mexico opened its summer season with Verdi's Traviata on June 14. Stella Roman in the role of Violetta suffered visibly from the effect of the Mexican altitude but in spite of this she was able to give a fine, sensitive performance. Within a few weeks, when she becomes acclimated, we can expect again the glowing arias that made her triumph here last season. Armand Tokatyan was a warm, tempestuous Alfredo and Carlo Morelli a dramatic, imperious Germont. The chorus, under the direction of E. Hernandez Moncada has improved tremendously this year. From all indications this opera season should be a smashing success.

Jascha Horenstein, hitherto unknown in Mexico, was warmly received when he conducted the Philharmonic Orchestra here in three concerts, two of which featured Jascha Heifetz as soloist. From the opening bars of the Egmont Overture on his first program, Horenstein revealed a restrained yet forceful personality that brought a new crispness and vigor to a composition so often mutilated. Beethoven's Seventh Symphony, was played with a soft, muted loveliness. The peak of the program, was the Beethoven Violin Concerto, which possessed an almost rapt, glowing beauty.

On the second program, Horenstein followed this triumph with a fine, not overly sentimental interpretation of Tchaikovsky's Fifth Symphony and a masterful version of this composer's Violin Concerto. Horenstein will soon be back in Mexico again as guest conductor for the National Opera, when he is expected to repeat the excellent impression these first concerts have left here.

Heifetz in Visit

Heifetz gave a series of four concerts at the Palace of Fine Arts, accompanied brilliantly by Emanuel Bay, during which he played compositions by Scarlatti, Bach, Paganini-Kreisler, Beethoven, Schubert, Prokofieff, Lalo and others. There is very little to say about Heifetz that has not already been said a thousand times; his technique has reached a peak of perfection. The haunting, golden beauty of his tone survives even the most hackneyed of compositions. One might welcome a little more novelty, relief from the almost inevitable Lalo and Vieuxtemps. Yet the packed houses, particularly those that crowded to hear him with Horenstein and the orchestra, prove that Heifetz' fans are faithful, whatever the program.

Paul Draper Dances

Paul Draper gave a series of unusual recitals here that were very new to Mexico. If Draper has caused excited comment in the States (he is, after all, a product of the American scene) anyone can imagine the shock produced on Mexican audiences by the spectacle of this fascinating tap-dancer who moves, to the fugues of Bach. He danced compositions of Scarlatti, Grainger, Bach, Debussy and de Falla, among other composers, all with the same effortless, poised grace.

Artur Rubinstein will give three concerts at the Palacio de Bellas Artes on July 5, 12 and 17. The first and third concerts with the Philharmonic Orchestra will include concertos by Beethoven, Chopin, Brahms, Tchaikovsky and Rachmaninoff, and the second will be a solo recital.

PALACIO DE BELLAS ARTES IN MEXICO CITY

Reggiani and Landi Join Mexico City Opera

Closing a busy season of opera appearances, Hilde Reggiani, soprano of the Metropolitan Opera, now is in Mexico singing leads in Don Giovanni, Don Pasquale, Barber of Seville (which she has sung over 100 times), Lucia di Lammermoor and L'Elisir d'Amore. This makes Miss Reggiani's third season at the Teatro Bellas Artes. Sharing leading roles with the artist is the tenor, Bruno Landi, formerly of the Metropolitan.

Ruben Carambula Lectures

Ruben Carambula, director of the children's school for initiation into music in Montevideo, gave a lecture-recital on folk music and dance rhythms, illustrated by native instruments, of South America on June 28 at Greenwich House Music School, New York. Mr. Carambula is a guest of the State Department at Washington, D. C.

Omaha Reports Big Advance Sale

OMAHA, NEB.—The Tuesday Musical Club announced the engagement on its concert course for next season of Eleanor Steber, Enzio Pinza, the Minneapolis Symphony Orchestra, Isaac Stern, and Claudio Arrau. The club reports that the advance sale is the greatest that it has ever had this early in the season. As a rule, each season is sold out before the first concert.

The Omaha Music Teachers Association, Fred G. Ellis, president, has closed a successful season which included a series of illustrated musical talks by members, and cooperation with National Music Week in a hymn festival and series of student recitals at Joslyn Memorial. Elfreda S. Baer is the new president.

Solon Alberti, coach and teacher of New York City, presented June classes in Omaha under the local management of Eugenie Whitmore.

Walter Mills, baritone, recently of New York City, has opened a studio in Omaha. H. M. R.

Australia Applauds American Works In Benefit Concert for U. S. Center

By ELIZABETH PLUMMER
Sydney, Australia

Restrictions and difficulties of overseas travelling have caused Australia to rely on her own musicians for concerts in capital cities where interest has increased.

All halls are filled and frequently "No more seats available" is advertised. Many artists are touring Northern areas where programs are given in camps and hospitals for the Allied forces. The Australian Broadcasting Commission's innovation of Summer Concerts proved so successful that their season opened early this year.

To celebrate the 147th Anniversary the first of the Schubert Concerts was given at Town Hall. The Sydney Symphony Orchestra under Percy Code presented the Rosamund Overture, and Unfinished and Ninth Symphonies. Harold Williams, baritone, sang The Wanderer and The Erl King. His admirable voice and interpretation brought applause from the huge audience. Percy Code had control of the orchestra and was recalled in a stirring ovation.

The second concert, held at the State Conservatorium, offered Nora Williamson and Georgina McClean, violinists, William Krasnik, violist and Gladstone Bell, cellist, in Schubert's Death and The Maiden, and, with Lawrence Godfrey Smith, pianist, The Trout quintet. Lily Kolos, soprano sang a group of Schubert songs accompanied by Horace Keats, composer and pianist.

Russian Festival Held

The ABC sponsored a Russian Music Festival at Town Hall. Prof. Bernard Heinz, a leading Australian conductor, showed fine musicianship and knowledge of scores by Rachmaninoff, Moussorgsky, Tchaikovsky, Stravinsky, and Borodin. Outstanding was the orchestra's performance of Tchaikovsky's Fifth Symphony and the Serenade for Strings. Marshall Sumner, pianist, brilliantly played Rachmaninoff's Concerto No. 3. Jean Gautier, violinist, gave a remarkable performance of Tchaikovsky's D Major Concerto. An attractive personality, her reading displayed dazzling technique and cultural interpretation. Harold Williams, baritone received an ovation at the final concert, which included Tchaikovsky's Fourth Symphony and Stravinsky's Petroushka. Heinz was repeatedly recalled.

Frank Hutchens and Lindley Evans of the State Conservatorium, composers, pianists, and duo-pianists offered an enjoyable concert at that Hall. Their program comprised compositions by Bach, Cesar Frank, Rachmaninoff, Arnold Bax, and Beethoven-Saint-Saëns. Associate artist was Ruth Pierce Jones, soprano.

Army and Navy Sponsor Program

A gathering of over 3,000 attended the Sunrise Service on the lawn at Government House Gates. Children from State Schools formed a living Cross and sang Christ the Lord is Risen. Strella Wilson was heard in Lead Kindly Light, and David Barwell, baritone, The Trumpet Shall Sound. The Hurlstone Choral Society and church choirs led by Vivian Petersen contributed The Glory of the Lord and Hallelujah Chorus accompanied by the Eastern Command Band. Spirituals were sung by a special Negro Choir from the U. S. Army. This was arranged by Special Service Division of the U. S. Army, the Welfare Division of U. S. Navy, the American Red Cross and the 2 G. B. Community Chest. The ceremony was memorable.

Leith Stevens, composer, conductor and manager of Radio in the War Information Department, directed a concert of American Music at the Town Hall sponsored by the American Center and realized £1,000. Heard for the first time were excerpts from Gershwin's Porgy and Bess, orchestrated from the piano score by Leith Stevens. The vocalists were Harold Williams and Strella Wilson. With the A. B. C. Symphony Orchestra, Stevens gave two broadcast concerts: Grofe's Grand Canyon Suite with Bud Hiestand as commentator; William Grant's Afro-American Symphony; his own American Rhapsody and Nocturne; and Gershwin's Concerto in F sharp with Muriel Cohen, pianist. These were repeated in the capital cities.

The popularity and charm of the Gilbert and Sullivan operas, now in the tenth week, continue to attract full houses at the Theatre Royal. Gladys Moncrieff, Evelyn Gardiner, Ivan Menzies, Richard Watson, Max Oldaker with three young Australians, Elva Blair, Peggy O'Shea and Ruby Riddell are principals. It is the intention of the firm of J. C. Williamson to continue these operas in other cities.

Szigeti Opens Marin Chest Series

SAN RAFAEL, CAL.—The series of summer concerts at Forest Meadows, under the auspices of the Marin Music Chest, was opened on June 25 by Joseph Szigeti, violinist. Ezio Pinza, Metropolitan Opera bass, is scheduled for July 23; Bartlett and Robertson, duo-pianists, Aug. 6; Igor Gorin, baritone, and Vivian Della Chiesa, soprano, Aug. 20; the San Francisco Ballet and 25 members of the San Francisco Symphony on Sept. 17. The concerts are supported by a membership drive. Mrs. Berrien P. Anderson has been president of the Chest for five years.

The George A. Wedge photograph on the Front Cover is by J. Abresch, N. Y. C.

RADIO: NEWS AND VIEWS—

This department will omit the usual Radio Program Guide and some other regular features while Viva Liebling is on her Summer vacation.

A Celestial Conclave

Scene—Elysium.
Time—The Present.
Cast—Immortals.

Beethoven—"Gentlemen, let us offer praise to radio for its splendid devotion to our cause of good music."

Bach—"Right you are, Ludwig. Broadcasting certainly has put me on the map with the public."

Wagner—"They still prefer my Operas to your Fugues."

Bach—"Well, as for that, my Oratorios are—"

Chopin—"Oratorios are out of fashion."

Handel—"Is zat so?"

Liszt—"Aw, you and your Messiah."

Handel—"Yeah? Well, you and your Liebestraum."

Beethoven—"Friends, I beg of you—"

Brahms—"Who made you chairman of this meeting, anyhow? My symphonies are heard on the air as often as yours."

Mozart—"And radio popularized my chamber music, too."

Tchaikovsky—"Yes, with Benny Goodman to play your Clarinet Quintet."

Mozart—"It took you long enough to make Toscanini like your stuff."

Mendelssohn—"Everyone loves my Spring Song."

Schumann—"Hitler, too?"

Beethoven—"Gentlemen, may I ask for silence? The Heavenly Choir is about to sing for us."

New Arrival—"Their tonal balance is bad."

Beethoven—"Ha! A music critic."

All—"Throw him out."

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Studio Silhouettes

The Hour of Charm has been holding a contest for singers, the best voice "discovered" having been awarded a 13-week contract with the program, beginning July 2. Some of the contestants admitted that they never had taken a vocal lesson. That is no bar to success on the air.

His publicity field-marshal calls conductor Paul Lavalle, "the Toscanini of Lower Basin Street." Does that make Toscanini the Lavalle of Sixth Avenue?

We wish to correct an error that has been appearing in this department regarding the time of Mme. Maria Kurenko's Sunday evening program. We gave the hour as 10.45 p.m. (which it used to be) but this artist now airs her fine voice and expert interpretations at 11.15-11.30 p.m. On July 9, as a special attraction, accompanied by the Columbia Concert Orchestra (Berezowsky, conductor) she sang two arias from Verdi's opera, Otello. By the way, Mme. Kurenko has a son serving overseas.

Nominee Thomas E. Dewey should have no trouble with the delivery and diction of his radio speeches, for he seriously studied singing in his younger years.

Xavier Cugat between violin solos and conducting, is also a bit of a wag. Not long ago he said about a radio actor: "He's really dynamite—always blowing up in his lines!" Another laugh-getter was when Xav. and his crew couldn't find cabs to take them to the Waldorf-Astoria Hotel after their June 28 studio broadcast. So he hired four hearses for the ride!

Orchestrally, the nation is having a real treat this Summer, what especially with the broadcasts of the New York Philharmonic, the NBC Symphony and the Boston Pops. In addition, New York and its environs enjoy the airing over the municipal station, WNYC, of the fine concerts at the Lewisohn Stadium.

A REHEARSAL OF GREAT MOMENTS IN MUSIC.
Jean Tennyson, soprano star of the program, looks over a score with George Sebastian, the conductor, left and George Von Hartsfeld, producer.

Everybody is glad that Alfred Wallenstein, the Winter conductor of the Los Angeles Orchestra, takes his Summer "vacation" by leading fastidious symphonic programs in New York over MBS.

Bidu Sayao, the charming and gifted Brazilian soprano of the Metropolitan Opera, is amused at the difficulties Americans have in pronouncing her name. After her recent appearance on the Telephone Hour, an interviewer asked her, "Bidu Sayao, what a funny name. What does it mean?" "Oh," said the petite singer, "that's Chinese for Merry Christmas."

Mona Paulee, mezzo-soprano of the Metropolitan Opera, heard twice this Summer (and reappearing late in July) on the World of Song program, is doing the title role in a current San Francisco production built around the vocal highlights of Bizet's Carmen. Incidentally, Mona gained her first success when at the age of 14 she took first prize ($10) at an amateur singing contest in Portland, Ore. In 1940 she advanced toward stardom by being one of the winners of Metropolitan Auditions of the Air.

A Chinese-American soprano is something new. Her name is Donaldina Lew, and she's good too, as she proved when she sang on the New Voices In Song program, July 2.

Tenor Morton Downey found himself in the musical 400 when he was guest of Eleanor Steber on The Pause That Refreshes, July 2.

Toscanini to Return

The Winter series of the NBC Orchestra 1944-45 season starts Oct. 29 and will continue 24 weeks, with Toscanini conducting 16 of the concerts. Four each are to be led by Ormandy and Malcolm Sargent, the latter of the London Philharmonic. He is 49 years old. This will be Toscanini's seventh season with the NBC symphonists, and he is scheduled to give four more concerts with them next Winter than he did this past one.

Blue Network will broadcast two of the concerts to be conducted by Koussevitzky at his Mozart Festival at Tanglewood in the Berkshires. The dates of the broadcasts are July 29 and Aug. 5, 8.30—9.30 p.m. EWT.

Lucille Manners, of Cities Service program was one of the artists who took part in the June bond-selling Hudson River cruise of the U. S. Treasury Showboat for three days, touching four cities and ending at the Statue of Liberty on July 4.

Morton Gould's Symphony On Marching Tunes, premiered by the Philharmonic and commissioned by the Y.M.C.A., to celebrate the 100th anniversary of its founding, has brought him a prized gift from the organization, a handsome, inscribed watch.

Lucy Monroe, soprano, now is Director of Civic Affairs by appointment of Blue Network. She will represent that company at rallies and other events in which radio plays a part. It will be part of Miss Monroe's duties to study civic affairs and make recommendations to the Blue for its growing participation in them.

Too bad that the New York station of WQXR has too limited an allotment of kilowatts to be heard far away from the metropolis. The station belongs to the Interstate Broadcasting Company recently purchased by the New York Times, the sale pending approval by the FCC. It is ten years since WQXR began its high fidelity transmission, and since then no other station has even approached it in the amount of good music broadcast regularly. The schedule is seventeen hours per day, fourteen of which are devoted to performed and recorded symphonic, choral, and chamber music, solo recitals, opera and the best old and modern salon music.

Cugat for Coast

Cugat and his band will go to the Pacific Coast after they finish at the Waldorf-Astoria Starlight Roof this Summer. They will appear in San Francisco and Los Angeles, take part in some MGM films, and play at Ciro's, the swanky nite club of Hollywood.

Reed Kennedy, baritone of CBS Family Hour, is a devoted admirer of Lawrence Tibbett, has heard him whenever possible and also studied his records intensively. However, Reed had never met his hero. During a recent Family Hour rehearsal, a page boy informed him that a man named Tibbett was waiting to see him in the lobby. Suspecting a joke of one of his colleagues, all of whom knew his adoration of the Metropolitan artist, Reed yelled "Yeah? Well, tell him to go away and come another day." A few days later the two men met at a cocktail party, and Tibbett said, "I dropped in at your rehearsal the other day to introduce myself, but the page boy told me that you were too busy to see me." Reed says that he had to hold on to a chair to keep from falling over backwards.

Other Dial Turns

Nine weekly programs, which started July 8, are being broadcast (MBS 9-10 p.m. EWT) from the band shell at Chicago's Grant Park. The series is that of The Chicago Theater of the Air. Henry Weber leads the WGN Symphony Orchestra. The opening program was a musical-dramatic production woven around A Midsummer Night's Dream, with Mendelssohn's incidental score.

Julian Seaman, music editor and critic of Cue, has resigned to enter the field of radio promotion.

Andor Foldes did contemporary piano works over New York's city station not long ago, and Jacques de Menasce some days later played his own Five Fingerprints, eight pieces of David Diamond, etc.

Shostakovich's version of Moussorgsky's Boris is to be heard for the first time when CBS broadcasts the New York Philharmonic-Symphony on July 23. Excerpts will be presented under the direction of Fritz Reiner. On Aug. 2 Alexander Kipnis, Metropolitan Opera bass, sings the monologue and hallucination scene from Act 2 and Boris' farewell. The Shostakovich version has not yet been heard in Russia.

June Shielman, of Milwaukee, a competitor in the Hour of Charm auditions and one of the 13 named out of the 10,000 who entered for the semi-finals, has been awarded a one year scholarship for study with Richard De Young in Chicago by the Milwaukee Journal. Miss Shielman has been soloist on the Concert Hour, weekly program on WMFM Milwaukee Journal FM station. She will continue to hold this post.

Emery Darcy, Metropolitan Opera tenor, was heard June 28 on the CBS Invitation to Music program singing the Spring Song from Die Walküre.

Prize compositions of Isadore Freed were presented on June 11 over WNYC. These included the Triptych for Piano and Strings, which won the 1944 Award of the Society for the Publication of American Music, Island Secret, and Postscripts, the 1944 Eurydice Choral Award winner.

Blue Network's World of Song took the advice of this department and has given Leonard Warren a chance to voice himself in operatic music, instead of only light selections.

James Melton's appearances with CBS' Star Theater (9.30-10 p.m. EWT) are a happy addition to the vocal pleasures of Sunday evenings.

Five Thursday programs (NBC 11.30 p.m. EWT) designed to cover various types of choral music, old and new, are running from July 13 to August 10, sponsored by the NBC Inter-American University of the Air. The conductor is Peter J. Wilhousky, assistant director of music of the New York City Board of Education.

Brazil on the Blue

Entering the international field, Blue Network will exchange programs with Brazil to foster better understanding between the people of that country and our own. It is planned to give productions of the best classical and popular music.

It is good to hear Grace Castagnetta's crisp and highly musical pianism regularly. She has taken over the Sunday spot (1.30-2.30 EWT) for Milton Kaye on Music for an Hour. Kaye has been touring foreign camps with Heifetz.

The First Piano Quartet (Saturdays, 9 a.m. NBC, EWT) is proud to have received a letter from a little girl who writes: "I am seven years old. I take lessons, but it is hard to practice these lovely Spring days. Did your mothers have any trouble making you practice when you were little boys? Will you please play Waltz of the Flowers. It is

SUMMER MICROPHONE ACTIVITIES

one of my favorites. I would rather listen to you than Superman." It was signed Margot Fowler.

Erno Balogh's two-piano piece, Peasant Dance, was given its first performance by Kovacs and Corot over WNYC, and his Pastorale and Capriccioso for Chamber Orchestra was performed recently under the baton of Leon Barzin over WQXR. A one-half hour program of Balogh compositions also was broadcast over WQXR, Mr. Balogh playing the piano numbers and Rosalind Nadell singing a group of songs.

The New York municipal broadcasting station is another radio center that should have a national hookup, musically speaking, for it consistently presents the best compositions done by excellent performers.

Ezio Pinza took Iturbi's place at the July 10 concert of The Telephone Hour, as the pianist's film commitments keep him on the Coast. Pinza sang two arias—and only one popular song.

Hugh Thompson, a Metropolitan Auditions of the Air winner, was on the World of Song, together with Lucielle Browning, a regular member of the Met.

For the first time in their professional careers Wilfred Pelletier and Rose Bampton will be in radio as a team when they collaborate July 17 on Vacation Serenade (NBC. 9.30 p.m. EWT). Of course you know that in private life they are a very close team, for "Miss" Bampton is Mrs. Pelletier.

Vera Brodsky's refined and brilliant piano-playing is effective not only in the classics; she also shone on Lyn Murray's To Your Good Health (CBS) program in a lovely arrangement of Rodgers' Falling in Love With Love.

Sundays of Symphony

The June 11 Sunday broadcast of the Philharmonic, under Vladimir Golschmann, brought a Schumann program. The true romantic note was at the conductor's command and he lyricized and dramatized with equal effect. The orchestra gave of its best in answer to the authoritative baton. Beveridge Webster was the soloist in the Piano Concerto, done with sentiment and dash. On the same afternoon, Frank Black led the NBC Symphony Orchestra, with Artur Balsam playing Beethoven's B flat Piano Concerto sensitively and with flawless technic.

JEAN DICKENSON,
starred Sunday evenings over WEAF, on the Album of Familiar Music, sang over WNYC in the May 28 Sigma Alpha Iota War Bond Concert. Maro Ajemian, pianist, and Anahid Ajemian, violinist, were associate artists. Miss Dickenson is an honorary member of Sigma Upsilon Chapter, Denver.

On June 18, Black did a novel thing with his NBC General Motors weekly concert when he programmed five excerpts (single movements) from popular Symphonies. Two hours earlier on the same Sunday, the accomplished Fritz Reiner led the U. S. Rubber Co. CBS broadcast at Carnegie Hall, with music by Prokofieff, Stravinsky and Rachmaninoff. The last-named was represented by his Second Piano Concerto, William Kapell displaying propulsive feeling and glittering execution as the soloist. Reiner was in superb fettle with his magnificent orchestra. On June 25 he did a Beethoven program, Ania Dorfman being the solo performer in the First Concerto, charmingly delivered with fastidious observance of line and the most delicate kind of technical treatment.

Maestro Sells Bonds

Veritable hurricanes of applause and cheers greeted Toscanini at his June 25 broadcast with the NBC Orchestra (NBC Studio) on the same Sunday afternoon. He threw himself into his conducting with customary finesse and fervor, and the players responded with performances that must have stimulated the radio listeners as greatly as those who were in the auditorium. The concert, a War Bond affair, had Toscanini presenting a mostly "popular" program, with Rossini's La Gazza Ladra Overture, Tchaikovsky's Nutcracker Suite, Scherzo from Mancinelli's Venetian Suite, Waldteufel's Skaters' Waltz and Prokofieff's Classical Symphony. Toscanini led another War Bond concert with the same orchestra on July 2.

The July 2 Philharmonic matinee (CH) under Reiner had a Wagner program atmospherically done by a conductor with whom the music of the Bayreuthian is almost second nature. For his NBC Orchestra concert on the same afternoon—again a War Bond affair—Toscanini regaled us with Haydn's E flat Symphony No. 99, Franck's Les Eolides, excerpts from Puccini's Manon Lescaut, and three Hungarian Dances by Brahms-Dvorak.

JOSEPH SCHUSTER
played a new Cello Concerto by Villa-Lobos on May 27 over the Columbia Network. This was the first performance of the work in this country. Mr. Schuster left recently for the West Coast, where he will spend the summer and fulfill engagements there and in British Columbia.

New York Concerts

June concerts were few, but included several interesting events in New York.

On Sunday, June 4, the two outstanding symphonic matinées (both heard also on the air) were those of the Philharmonic at Carnegie Hall, and the NBC Orchestra at its studio in Radio City. Vladimir Goldschmann led the Philharmonic in the first performance of Morton Gould's Symphony on Marching Tunes, and Brahms' Violin Concerto Milstein, soloist); Frank Black conducted the NBC group with Bach's orchestrated G minor Fantasie and Fugue, the premiere of Menotti Salta's symphonic ballet score, Mirage, and Mendelssohn's Italian Symphony.

Gould Symphony Premiered

The Gould opus, like all his other output, has strong contrasts of lyricism and rhythm (most the latter) and could not possibly be mistaken for anything but typical American music. The familiar old native march airs fall ingratiatingly on the ear, even though they travel strangely with some 1944 harmonies. Gould makes good symphonic coordination of the material, and uses the best counterpoint he has yet written. Golschmann and Milstein were in perfect understanding with their ensembling of Brahms and gave his profound Concerto a nobly effective performance, with deep feeling and epical dramatic sweep. Golschmann had his men in splendid control and achieved continuous beauty of sound with dynamics always sympathetically considering the soloist. Also he caught admirably the vigor and blithe humor of the Gould pages. The NBC novelty by Salta proved to be material of rather light content, pleasing to those who like their symphonic fare tinctured with something of Broadway flavor of the better kind. If choreographed well, the Mirage music might make an extremely amiable ballet.

Esther Anderson, dramatic soprano, gave a June 7 recital at the American Women's Association, and proved herself an interpreter with musical knowledge and vocal skill. She did numbers by Lully, Mozart, Wolf, Ravel, Chausson, Turina, Griffes, Carpenter, Bax, La Forge and others including an aria from Tosca. The timbre of her voice is ingratiating, and she uses it to every advantage, its flexibility permitting even the smooth singing of coloratura passages. Here is an artist who surely deserves public attention and will justify it well.

Edward L. Gibbs, Negro baritone (TiH, June 11) with a light voice not too secure in production or intonation, has an excellent sense of style and unusually good diction exemplified in several languages. First-rate accompaniments were achieved by Jonathan Brice.

The second annual Festival of Jewish Music was given at Town Hall on June 18, sponsored by the Jewish Light in conjunction with the American Chapter of the Religious Emergency Council of Great Britain. Cantor Savel Kwartin and Cantor Pinchik sang selections in Hebrew with the Reuben Kazimirsky Choir of men and boys. Also heard were an orchestra of 30 players (the Kinor Sinfonietta of the Hebrew Arts Committee, Siegfried Landau, conductor) in Edward Moritz' Yemenite Suite, Joel Engel's Chabad, Julius Chajes' Hebrew Suite, Shalom Altman's Palestinian Suite, all for orchestra; Ruth Kisch-Arndt, contralto, Naomi Al 'Eh Leaf, dancer, Vera Freeman, soprano, Bertha Melnik, Bert Magida, Nicholas Saslavsky, pianists. About $3,000 was realized from tickets and the sale of books, and presented to the new Wedgwood and Le Vine Rest Center for Allied troops near London.

Another June 11 matinée (TH) was that of The Music Education League, ending its 21st season after holding the annual auditions which are its most characteristic activity. The winners received medals, certificates and other honors, after participation by nearly 2,000 contestants. In the Piano Concerto class, where the prize for each is a performance with orchestra, the winners were Lawrence Chaiken, Irving King, and Suzanne Friedberg.

On June 12 (TiH) Kate Keith Field, soprano, appeared in a recital accompanied ably by John Ahlstrand at the piano. Her program was a varied one of old and newer numbers. Miss Field's voice is of limited volume but appealing quality, and she sets forth the music and texts of her songs with insight and feeling.

Operas Staged

The New York Light Opera Guild, John Hand, general director and conductor, gave performances of Johann Strauss' The Gipsy Baron, June 14 and 15, at the Barbizon-Plaza Theater. H. O. Kramer was responsible for the clever production and stage direction. Mr. Hand had done the vocal and histrionic training of the cast and chorus, and the results made for a lively, well sung, finely dictioned performance under that leader. The solo singers were Kathryn Poirier, Viola Johnson, Anne Hallenborg, Katharine Gray, Betty Bleh, Betty Anne Phelan; and Alexander Turnbull, Herbert Breakstone, Richard Keneven, Robert Fulton, Arthur McCarthy, Donald Hamilton and Ross Alexander.

Haensel and Gretel was done by the Children's Opera Company at Times Hall, June 18. Felix Wolfes conducted and the direction was by Eva Leoni. About forty youngsters took part in the interesting production, and several exceptionally talented prospects were in evidence. The name parts were assumed by Alice Movitz and Marie Menna.

Park Concerts Open

The annual series of free outdoor band concerts led by Edwin Franko Goldman in Central Park, began June 14, before a smaller audience than usual, because of the damp and threatening weather. However, enthusiasm reigned (no pun intended). The leader had selected his players with care and rehearsed them well, with the result that the performances were of superior quality. Goldman knows his scores and how to interpret them—and they are mainly the best symphonic scores, with lesser place given by him to the customary light repertoire of bands. Mayor La Guardia introduced the 27th Goldman season with a spoken tribute to the late Mrs. Daniel Guggenheim, who was the original sponsor of the concerts now carried on by the Daniel and Florence Guggenheim Foundation. The program of opening night ranged from Bach to Sibelius and Henry Cowell, with interspersed marches, one of them, American Ideals, by Goldman. James Burke was the cornet soloist. The Goldman concerts are continuing regularly (with alternate evenings in Brooklyn) and presenting their established programs of serious and lighter numbers.

An outstanding event was on June 28 at Central Park, when Goldman led works written especially for band, including the premiere of the B flat Symphony by Robert L. Sanders (dean of the School of Music at Indiana University, Bloomington, Ind.) who had been a pupil of Respighi in Rome. Sanders' idea proved to be a happy one, his score being a real advantage to the limited repertoire of original music for band. The three movements are a serene Andante Moderato, Dirge, and spirited Allegro Vivace. The instrumentation has much variety, with interesting solo passages, resourceful harmony and counterpoint, and construction clear and cohesive. The themes are well adapted to their unusual purpose. Other numbers were Wanda Landowska's Liberation Fanfare, and pieces by Barber, Weinberger and others.

THE DANCE: Plans of New Major Ballet Company Added to Crowded Autumn Schedules

By **ROSALYN KROKOVER,**
Dance Editor, Musical Courier

The biggest news of the month is the formal announcement of a new ballet company under the sponsorship of George de Quevas, president of the Ballet Institute. This studio was formerly known as the Vilzak-Shollar School. Mr. de Quevas has also recently taken over the Columbus Circle Park Theatre which is being renovated at the moment, so that it may serve as the permanent home of the company.

Prominent dancers and choreographers have been signed and many novelties, as well as standard classic ballets have been promised for the repertoire. The opening date has not yet been set, but it is hinted that it may be sometime in September. However, we hope that it may be just a bit later in the season so as not to conflict with the early fall seasons of Ballet Theatre and Ballet Russe de Monte Carlo. It was difficult enough this spring having to be two places at once in order to report on the performances of the two major ballet companies; the prospect, therefore, of having to be at three places in one evening is none too pleasant. The management should guard against the possibility of such a situation.

While we still have not received an official report on the dancers and choreographers who have been signed, the following names have been mentioned: André Eglevsky, Marie-Jeanne, Vera Nemchinova, Chris Volkoff, Leonide Massine, Agnes de Mille, George Balanchine, Boris Romanoff, Irina Nijinska and Simon Semenoff. Among the composers who will write new ballets are Virgil Thomson and Paul Bowles.

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On June 18, at the Barbizon-Plaza Concert Hall, Alberto Torres presented a program of Spanish dances. The list included Spanish ballet numbers, traditional peasant and classic dances.

Mr. Torres was at his best in the latter part of the program, in which he exhibited exceptional facility in his heel beats. His costumes were quite lavish and colorful throughout the evening. By way of novelty, the dancer was accompanied by cello instead of guitar, and for this divertissement, Youry Bilstin played an effective original composition. Attractive Fe Torrens assisted Mr. Torres in several dances and Ramon Sachse played the piano accompaniments.

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La Meri presented the Natya Dancers in their debut solo dance recital at the Ethnologic Theatre on June 20 and 22. Those who participated were Juana, Carolyn Hector, Mera Goorian, Lucille Peters and Gina. They were assisted by Aldo Cadena in several numbers.

ALICIA MARKOVA,
with Anton Dolin, made her first appearance as soloist with the symphony orchestra at Robin Hood Dell in Philadelphia, on July 10. Just one week after their initial independent performance, on July 17, they will appear at the Lewisohn Stadium in New York. Following these engagements the famous dance team will appear as guest artists with Ballet Theatre on the West Coast, in Canada and New York, according to a report from S. Hurok. (Photo by John E. Rood, Hollywood.)

Summer courses at the School opened on July 3 with an informal lecture on the Javanese dance by La Meri, and on July 6 there was a program of dances of Java, India and Spain.

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Alicia Markova and Anton Dolin replaced Argentinita, who was unable to appear because of illness, at the Robin Hood Dell in Philadelphia on July 10. The performance marked the first independent engagement in this country by the famous dance team.

It is with deep regret that we announce the temporary retirement of Argentinita. She suffered an attack of pneumonia last winter, and it is said that she returned to the stage too soon. On orders of her physician she is taking a six-months' rest.

Antony Tudor, whose choreographic works for Ballet Theatre have made ballet history, has just signed a new two year contract with the company.

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Tashamira has completed a series of dance recitals in colleges and universities throughout Virginia and North Carolina. This month the Jugoslavian dancer is teaching and appearing in a dance recital at the State Teachers College in Cortland, N. Y., where there is a Master Course in Dance directed by Mary Washington Ball. Miss Ball inaugurated the Berkshire Hills Dance Festival at Jacob's Pillow, Mass., in 1940.

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Iva Kitchell, the dance humorist, will appear at the Westchester Country Club on July 27 and at Jacob's Pillow on July 29.

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A Ballet Concert was organized for an appearance on June 29 at the United States Naval Training Station, Bainbridge, Md., where Igor Youskevitch is stationed. Mia Slavenska, Nina Popova, Anna Scarpova, Yura Lazowsky and Simon Semenoff participated in an elaborate 45 minute program. Simon Sadoff accompanied at the piano and David Libidins served as master of ceremonies. Approximately 10,000 sailors and other Navy personnel attended.

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Pauline Koner has been engaged for the summer to stage dance productions and give three solo concerts at the Green Mansion Playhouse. She is assisted by four dancers—Miriam Pander, Lilli Mann, Hilda Lunick and John Begg.

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Monna Montes and Jack Gansert are dancing in the west coast production of The Merry Widow.

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Reginald and Gladys Laubin, the American-Indian dancers, are spending the summer with their Indian friends at the Little Eagle Reservation in South Dakota.

League of Composers Will Present Park Concerts

The League of Composers inaugurated its second series of eight concerts in New York's parks on July 11. Other concerts on the Mall in Central Park will be on July 18 and 25 and Aug. 1. Concerts will be given in Prospect Park, Brooklyn, on July 12, 19, and 22 and Aug. 7. The following new board members have been elected: Norman Dello Joio and Quincy Porter, executive committee; Pierson Underwood, treasurer, and chairman of the associate committee; Robert Russell Bennett, Leonard Bernstein, Alexai Haieff, Arthur Lourié, Marcelle de Manziarly, additions to the composers' committee. Offices of the League have been moved to the New York City Center, 130 W. 56th St.

Detroit Hears Operas

DETROIT.—Johann Strauss' The Gypsy Baron was sung in English by the Detroit Friends of Opera, Inc., on May 31 at Masonic Auditorium, as the culminating offering of a brilliant year. A cast of 200 drawn from Detroit's own talents was heard in the performance, conducted by Julius Chajes. John Garris, Metropolitan tenor, and Carlton Gauld, baritone, came to Detroit to appear in the work. Marguerite Kozenn, formerly of the Vienna Volksoper and State Opera in Bucharest, sang the leading feminine part. Dr. Lothar Wallerstein, of the Metropolitan, was in charge of staging, Dr. Harry Seitz was chorus master and Ruth Murray ballet master. A special translation was made by Ruth and Thomas Martin.

Recently, the Michigan Opera Company of this city gave Lucia at Scottish Rite Cathedral, with guest artists, under the spirited direction of D. Cesar Chanfoni. A feature was the work of the local chorus. Principal roles were sung by Agata Borzi, a brilliant Lucia; Claudio Frigerio (Lord Henry), Riccardo Vivaldi (Edgar), Anthony Amato, George Lipton, Mary Jane Shepard and Francesco Costa. The company has announced productions of Traviata, Trovatore and the double bill for next season.

Josef Gingold, of the NBC Symphony, has been engaged as concertmaster for the Detroit Orchestra, succeeding Ilya Schkolnik, who resigned after 25 years to become concertmaster and assistant conductor of the Baltimore Symhony.

Greenfield Renamed Conductor

Alfred Greenfield, who made his debut last season as conductor of the New York Oratorio Society, was renamed for 1944-5 by the Board of Directors at the annual meeting of the society. Plans for next year include the annual performance of Handel's Messiah on Feb. 23, the Bach B Minor Mass in March and a third concert in May.

Metropolitan Opera Guild Elects

Mrs. August Belmont will return to active participation in the direction of the Metropolitan Opera Guild next season as president of the organization, it was announced at a meeting of the Board of Directors of the Guild, held recently at the Hotel Pierre. Mrs. Belmont's election, unanimously voted, followed the action of the board in electing Lucrezia Bori as chairman, Mrs. William Francis Gibbs, Vice-Chairman, Mrs. Walter Sands Marvin of Montclair, Mrs. Georges J. His of Plainfield, and Mrs. Chauncey L. Waddell of Riverdale as vice-presidents, Donald P. Blagden, secretary, and Col. John R. Simpson, treasurer. Mrs. Joseph R. Tresdale was elected exective vice-chairman, and Mrs. Winfred B. Holton, Jr. chairman of the executive committee. Newly elected members of the board of directors are: Mrs. John R. Noble of Pelham, Mrs. Winthrop Ames, and Mrs. John Luther Cleveland of New York.

Films to Create Dancers' Fund

A special series of dance films will be shown at the Fifty-fifth Street Playhouse, New York, starting July 26. Yolanda, with Irina Baronova in the title role, is to open the series. Proceeds from the performances will be used to establish an Emergency Relief Fund for concert dancers. On the committee are Rosalyn Krokover, chairman; Winthrop Palmer, secretary, and Sally Kamin, treasurer.

Elman Invited to Prague

Jan Masayrk, foreign minister of the Czechoslovakian Government in Exile, has invited Mischa Elman to premiere Bohuslav Martinu's Violin Concerto in Prague as soon as his country is liberated. Elman gave the world premiere of the score last season with the Boston Symphony. He commissioned the work by the Czech composer.

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Montreal Festival Stages Operas

By MARY E. COVERT

Decidedly worth while were the performances of Tristan and Isolde and Tosca arranged by the Montreal Festivals. This city owes a great deal to Mme. Athanase David and her committee for what they have accomplished in presenting fine musical events. As last year, Majorie Lawrence was an inspiration to everyone who heard her sing Isolde at His Majesty's Theatre. Kirsten Thorborg sang splendidly as Bragäne. Arthur Carron did well as Tristan. Herbert Janssen, Gerald Desmarais, and Richard Manning carried out well their respective roles of Kurvenal, King Marke and Melot.

The Tosca performance was the best heard in Montreal in many years. Grace Moore was a dramatic Tosca. Charles Kullman sang well and made a romantic Mario. Alexander Sved was a menacing Scarpia. Emile Cooper, conductor, was complimented for his interpretation of both scores.

A Bach program was well done by the Westmount Baptist Church Choir directed by Hilbert Troop. Six chorales were sung, among which were Sleepers, Awake and, World, Farewell. This choir is of the right balance for a cappella singing. Margaret Scripture and Dr. George Holden sang excellent solos. One of our younger organists, Gerard Caron, acquitted himself well in a recital by the Casavant Society for the Red Cross in the Church of St. Andrew and St. Paul.

CARLTON GAULD,
bass-baritone, formerly of the Metropolitan heard as King Dodon in Coq d'Or, at His Majesty's Theatre in Montreal on May 8 and 9. (Photo by Ben Levine, N. Y.)

In his recital at the Ritz-Carlton hotel, George Cander, a newcomer, showed he is definitely going to be a welcome addition to our musical circles. He is an excellent violinist, as his interpretation of Tartini's Devil's Trill Sonata, and Brahms' A Major Sonata testified.

Hart House Quartet in Festival

TORONTO.—Four concerts made up the fifth annual May Festival of the Hart House Quartet in Heliconian Hall. A classic program of scores by Haydn, Mozart and Beethoven opened the series. Schubert and Schumann provided the list for the romantic program, in which Sylvia Goldstick Kamin, pianist, assisted. The third concert, all Brahms, on May 17, was presented with Frank Llewellyn Harrison, pianist, and J. Campbell McInnes, baritone, assisting. Louis Crerar was accompanist for the latter. The concluding program, devoted to modern scores, was composed of numbers by Debussy, Quincy Porter and Arnold Bax with Rex Battle, pianist, heard in the latter's G Minor Quintet.

Messrs. James Levey, Henry Milligan, Allard de Ridder and Boris Hambourg again demonstrated their complete *rapport* and their keen sensitivity of style. The blending of tone and artistic interpretation are other facets of the quartet's work. Their finesse of execution and notable technical skill make their appearances a delight to lovers of chamber music.

Zandonai, Lazzari and Barrere Pass

GEORGES BARRÈRE, 67, flutist, composer and conductor, died on June 14 in a Kingston, N. Y., hospital after suffering a stroke at his summer home, The Maverick, at Woodstock, N. Y. Mr. Barrère was born on October 31, 1876, at Bordeaux, France. He studied the flute with Altes and Taffanel at the Paris Conservatory, receiving first prize in 1895, and harmony with Pugno and Schwartz. He appeared as soloist with the Paris Grand Opéra and the Colonne Concerts. After his graduation, he founded La Société Moderne d'Instruments à Vent, later subsidized by the French Government, and taught at the Schola Cantorum. Brought to New York in 1905 by Walter Damrosch, he served as first flutist with the New York Symphony until 1928. In 1905 he became associated with the Institute of Musical Art and remained with the Juilliard School until his death. Mr. Barrère in 1914 organized a little Symphony which toured yearly until 1941, founded the Barrère Ensemble of Wind Instruments and was associated with the Barrère-Britt Ensemble. For more than 20 years he was assistant conductor of the Chautauqua Symphony. He wrote etudes for flute and works for woodwind ensemble and published memoirs, and served as vice-president of the Beethoven Association. In 1934 Barrère was made a Chevalier of the Legion of Honor. Three years later he became an American citizen. Surviving are his second wife, the former Cecile Allombert, three sons, Claude, Cpl. Gabriel Paul, and Lt. Michel, a grandson and a brother, Etienne, in France.

RICCARDO ZANDONAI, 61, one of the best known Italian composers of operas, died in Rome during the week of June 18, according to recent dispatches from that city. The composer had taken refuge in a Franciscan monastery during the Nazi occupation. He was a pupil of Mascagni at the Pesaro Liceo, and won his first success with the opera Il Grillo del Focolare, based on Dickens' The Cricket on the Hearth, first produced in Turin in 1908. This was followed by Conchita, opera founded on the novel La Femme et le Pantin of Pierre Louys, heard in Milan in 1912 and the following year sung by the Chicago-Philadelphia Opera.

His style was colorful, sometimes tinged with impressionism. Probably his most famous opera was Francesca da Rimini, on D'Annunzio's play, premiered at Turin in 1914 and staged by the Metropolitan in 1916. Other works were La Via della Finestra, a comic opera, heard in Pesaro in 1919, and Giulietta e Romeo, premiered at Rome in 1922. He had also composed a Requiem, sung at the Rome Pantheon in 1916, several symphonic suites and songs.

More recent operas by Zandonai, included I Cavalieri di Ekebú, based on a Lagerlöf novel; Giuliano, a "mystery," and La Farsa Amoroso, on the Spanish comedy, The Three-Cornered Hat.

SYLVIO LAZZARI, 86, composer, died in Paris on June 15, according to dispatches from Berne. He was born in Bozen and was an Austrian subject until his French naturalization at an early age. He studied in Austria and later at the Paris Conservatoire with Franck and Guiraud. His music was in part founded on the Wagnerian system. Among his most famous stage works were La Lépreuse, heard in 1912, and Le Sauteriot, its world premiere conducted by the composer at Chicago in 1918. He had composed orchestral, chamber and piano music and songs. He had been blind for several years.

SIR HENRY COWARD, 94, composer, conductor and writer, died at Sheffield, England, June 11. Born in Liverpool and winning a Mus. D at Oxford, he conducted the Sheffield Choir (with which he toured the world) and at many festivals, lectured at Sheffield University, composed numerous works for chorus and orchestra and was the author of several books on music. He was knighted in 1926. He had taken a leading share in the British competitive festival movement and was eminent as a teacher.

JOHN HOMER GRUNN, 64, composer and pianist, died on June 6 in Los Angeles. He was born at West Salem, Wis., and educated in this country and abroad, his teachers including Emil Liebling in piano, and Jedliczka at the Stern Conservatory in Berlin. From 1903 to 1907 he taught at the Chicago Musical College and then became director of the piano department at the Arizona School of Music. In 1910 he settled in Los Angeles, where he founded the Brahms Quintet and was soloist with the Los Angeles Symphony. In 1927 he was elected president of the California Society of Composers. He transcribed American Indian airs, composed five operas, two ballets, works for orchestra, many piano numbers and songs. His widow and three daughters survive.

EMIL BLATZ, 86, music benefactor of Milwaukee, died there recently. Mr. Blatz presented a $100,000 band shell in Washington Park to the city and this initiated the summer musical seasons sponsored by the county. He bequeathed $275,000 for a public recreation hall, which he designed, to be located in the same park. In addition, he gave $1,750,000 to various hospitals and public charities.

ALBERT COTSWORTH, 92, dean of Chicago organists, and former music critic, died in Elgin, Ill., June 13. He had served as organist for churches in Iowa and Chicago. A son and a daughter survive.

YVETTE LE BRAY, mezzo-soprano, died suddenly in Washington, D. C., on June 16.

VERONICA GOVERS GLASS, 77, former concert singer, died on June 18 in Mount Vernon, N. Y.

Rochester Wins Radio Prize

ROCHESTER, N. Y.—For the second time in four years, the Rochester Civic Orchestra was given the highest musical award at the Institute for Education by Radio, held at Ohio State University, Columbus, O., May 3. Honorable mention was given to its broadcast program, Music of One Composer—Tchaikovsky, conducted by Guy Fraser Harrison over Station WHAM on May 28, 1943.

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London's "Proms" Offer New Scores

By HUGH LIVERSIDGE

Commemorating the 50th anniversary season of Sir Henry Wood's Promenade Concerts, now being observed, many new works have been composed for it. Among British composers represented are Vaughan Williams, Granville Bantock, Arnold Bax and Constant Lambert. America is represented by Roy Harris' Chorale for Orchestra, especially written; Shostakovich has sent his Eighth Symphony; Stravinsky has offered the first performance here of his Norwegian Moods and Hindemith his ballet overture, Cupid and Psyche. The Soviet Embassy and U.S.S.R. Society for Cultural Relations with Foreign Countries have offered a list of scores.

London's three leading symphony orchestras, the London Philharmonic, the London Symphony and the B.B.C. again will divide the programs. Of the solo violinists, Eda Kersey has been engaged four times; and of the singers, Parry Jones four and Janet Howe three times.

Memorial Concert

John Barbirolli conducted the Catterall String Orchestra, augmented with players from the Hallé Orchestra, at Central Hall, Westminster, in a memorial for the late Arthur Catterall. Barbirolli's Mozart arrangement was delightful—in perfect taste and finely handled. Moiseiwitsch ably cooperated in Beethoven's 3rd Piano Concerto. Two pieces by Dorothy Howells were charming miniatures. Elgar's Elegie is one of his best smaller works. The concert concluded with a vital performance of Tchaikovsky's string Serenade.

Hallé Orchestra in London

The Hallé Orchestra, entirely reconstituted by Barbirolli, made its London debut at the Albert Hall in a concert to commemorate the second anniversary of the signing of the Anglo-Soviet treaty. The all-Russian program brought a packed audience which included the Soviet Ambassador.

Kendall Taylor, soloist in Prokofieff's Third Piano Concerto, disdains mere exhibitionism and his superb technic is always the servant, never the master. This resulted in a happy partnership between conductor and soloist which earned loud applause from the audience. Barbirolli was given a tremendous ovation.

French Series

The Fauré concert given at the Wigmore Hall was the 20th of a series sponsored by the French Committee of National Liberation in conjunction with Musical Culture (London Philharmonic Orchestra). During these concerts, 280 works by 25 French composers will have been performed. The works of Debussy and Ravel, which have figured quite considerably in the program schemes, really needed no pushing in England, for these two composers have always known a degree of popularity in this country. During the concerts already given, however, considerable attention has been paid to the work of Fauré and if the series can claim one thing above all else, it is that a better and a clearer picture of this composer has been presented to the London public.

The French series has been well attended. But the music of such composers as Rossini, Donizetti, Bellini, Verdi and Puccini—except for a few of the more hackneyed examples performed by our touring opera companies—still languishes in oblivion. This is a disgraceful state of affairs—a triumph for "arty-crafties" and a defeat for musicians.

Boosey & Hawkes Concerts

The Boosey & Hawkes concerts continue their good work of presenting modern compositions to the British public. What with the Performing Rights Society on the one hand and these concerts on the other, modern composers can hardly utter the complaints of their grandfathers. The most outstanding work of the present concert at the Wigmore Hall was three movements from Alban Berg's Lyric Suite for string orchestra. These display his particular and original style with great felicity. Benjamin Britten's Serenade for Tenor Voice, Horn and String Orchestra showed marked originality and a thorough understanding of his medium. Honegger's Symphony for Strings, however, was not an entirely successful offering. Boyd Neel and his String Orchestra acquitted themselves with their customary skill.

B.B.C. Emerges

Like the dormouse in Spring—or the tortoise from its shell—the B.B.C. Symphony Orchestra has emerged from its ethereal and "ghostly" music-making and will give a series of concerts at the Albert Hall, London. At the first concert of the series, Sir Adrian Boult gave a muddy and devitalized reading of Stravinsky's Le Sacre du Printemps. Schubert's "great" C major fared a good deal better. The trombones and flutes were the heroes of this engagement.

Herbert Smith, managing director of Keith Prowse & Co., Ltd., London's biggest entertainment organization, has been greatly impressed by the growth in the demand for good music during wartime. During the last two years all forms of entertainment have enjoyed a boom, but the growth in the popularity of good music is in much larger proportion to that of other forms of entertainment.

Artistic Concert

A London Philharmonic Orchestral Sunday afternoon program at the Adelphi Theatre gave us one of those concerts which always seem like a holiday to your old maestro—a program comprising Haydn, Mozart and Brahms.

Fistoulari was the conductor and his reading of Eine Kleine Nachtmusik was the soul of elegance and polish—a real delight. Haydn's symphony No. 86 in D was an object lesson in rhythm, attack and nuancing—the orchestra was exactly on the beat throughout the work. The phrases had perfect attack, yet were also made to "sing." Brahms' first symphony was lyrical and dynamic as occasion required, although some of the tempo was open to question. It was a veritable achievement on the part of Fistoulari and the orchestra, for the men had a rehearsal at 9:15 for another program, then the rehearsal for this one and finally the actual concert at 2:30. The London Philharmonic Orchestra should have a special gold medal struck for endurance.

The B. B. C. Orchestra should also have a medal—but of another type—a putty one! For while they have some of the best players in the country, the orchestra contrives to give us some of the worst playing. This is largely due to the Corporation's policy of seldom making use of outside conductors such as Barbirolli, Fistoulari and Unger, who would keep the orchestra "up to the mark."

Yella Pessl Plans 1944-5 Bach Circle Series

Yella Pessl, harpsichordist, having completed an active season, is now planning her next year's tour and the concerts of the Bach Circle of New York, of which she is musical director. In addition to members' evenings in November and March, concerts of the circle will be held on Jan. 22 and March 17. Miss Pessl appears on July 12 at the Starlight Series and then goes to Black Mountain College where she will teach for five weeks. Recently she and Teddy Wilson gave a Carnegie Chamber Music Hall program with an ensemble comprising Theodore Katz, Pvt. Felix Galimir and Daniel Guilet, violinists; Marcel Dick, violist; Avron Twerdowsky, cellist, and Mitchell Miller, oboist. The program was under the auspices of the Music Chapter of the Teachers Union.

Frieda Hempel at Chautauqua

CHAUTAUQUA, N. Y.—Frieda Hempel presented a diversified program at the amphitheatre on July 12. The first part was Miss Hempel's Jenny Lind concert as she presented it in Carnegie Hall, New York, on the 100th anniversary of the birth of the Swedish nightingale. Music of Mahler, Grieg, Strauss and old French and Costa Rican folk-songs made up the second part. Paul Meyer was at the piano. Sebastian Cararatelli, flutist, also assisted.

Friedgut Quits City Center Post

Harry Friedgut, since last October the managing director of New York's City Center of Music and Drama, resigned on July 5. The resignation takes effect on Sept. 2. Newbold Morris, chairman of the center's board of directors, in accepting it paid tribute to Mr. Friedgut. Morris expressed "deep regret" and pointed out that the departing manager had "built up a theatre family behind the center." Neither principal would comment on reports that the resignation was due to a dispute between them. Mr. Friedgut formerly was associated with the Griffith Music Foundation in Newark.

The City Center Opera Company of New York, under Laszlo Halasz, with a repertory of from twelve to fifteen works, may perform in other communities next season on a guarantee fee basis, it was announced.

Leopold Stokowski, who organized the City Center's Symphony Orchestra and conducted the four concerts this season, will return on Sept. 1 to organize ten pairs of concerts next fall and ten pairs next winter.

Mr. Friedgut said that 346,069 persons attended the various musical and dramatic programs at the Center from last Dec. 11 to May 14, among whom were some 10,000 servicemen and women, admitted free. He stated that the initial season ended with an operating profit, although the Center staff took over the former Mecca Temple two months before its opening.

Wood Honored by King

LONDON—Sir Henry Wood, noted British conductor, was made a Companion of Honor in the traditional birthday list of royal honors issued by King George VI on June 8. The conductor's seventy-fifth birthday was recently celebrated with a gala joint concert by three London orchestras.

ANGELO CANARUTTO,

for the past two seasons assistant conductor of the Metropolitan Opera, has resigned to devote himself to conducting engagements. He will direct several performances of the San Francisco Opera and also will be guest conductor at Giorgio D'Andria's summer season in Los Angeles. Mr. Canarutto this fall becomes musical director of the Connecticut Grand Opera Company.

DENVER

Antonia Brico proved a sensitive musician and a thoroughly routined orchestral and choral conductor in an all-Wagner concert at City Auditorium She had assembled an orchestra of 85 of the city's best musicians and a chorus of 50 fresh young voices. The concert received particular luster through the cooperation of Alexander Kipnis and Emery Darcy, both Metropolitan Opera artists.

The program started auspiciously with the overture to The Flying Dutchman and closed brilliantly with the prelude to Die Meistersinger. The Flower Maiden's scene and closing duet from the second act of Parsifal brought the splendidly trained chorus and the heroic tenor voice of Darcy. His singing made an instant hit with the audience. In the duet, Violette McCarthy sang Kundry.

The Prelude and Love Death from Tristan and Isolde had Helene Owen in the finale. The prelude to Act III and the Valkyrie scene from Die Walküre brought Miss Owen as Brünnhilde and Miss McCarthy as Sieglinde. Mr. Kipnis, beloved by Denver music-lovers, sang with magnificent voice and authority Wotan's Farewell.

Tumultuous applause, flowers, and ovations left no doubt as to the esteem in which Miss Brico's art is held.

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DISCS: New Engagements Feature Of Summer in the Studios

Although there is still no settlement in sight for Victor and Columbia as far as the Petrillo ban is concerned, the companies are active in the signing of personnel. Greta Rauch, formerly of the Constance Hope Associates office, is now Goddard Lieberson's assistant at Columbia. In addition to Traubel and Pinza, Columbia has also signed Jennie Tourel, mezzo-soprano; Emery Darcy, tenor, and Efrem Kurtz, conductor, while Victor's newest artist is the eminent Danish tenor, Lauritz Melchior.

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The Department of Music Education of New York University has added a special lecture course in industrial music to its summer curriculum in cooperation with the RCA-Victor Division. The course has been designed to survey results which have been obtained in war plants where music is regularly broadcast over an internal plant broadcast system. The lectures started on July 10 and will terminate on July 24. The course is to be supplemented with a visit to the Botany Worsted Mills in Passaic, N. J., where industrial music will be observed in operation.

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Disc Reviews

MEYERBEER: Coronation March (Le Prophète); WAGNER: Prelude to Act III from Lohengrin; GUION: Sheep and Goat: Walkin' to the Pasture; CADMAN: At Dawning; played by Boston Pops Orchestra under direction of Arthur Fiedler. Victor Album M 968, 2 10 inch discs, $2.50.

This album should have a wide appeal for the lovers of the popular classics. Mr. Fiedler provides brisk readings of all the selections, but our vote goes to the Guion opus.

MORTON GOULD: Latin American Symphonette (Symphonette No. 4) played by the Rochester Philharmonic Orchestra under the direction of Jose Iturbi. Victor 12-inch album DM-964, 3 discs, $3.50.

This Symphonette, by Morton Gould, is in four movements based on dance rhythms of Latin-America. The movements are marked Rumba, Tango, Guaracha and Conga. Of the four dances, the Tango was the most consistently interesting. Naturally, the entire work is brilliantly colored with Gould's brand of clever instrumentation and Jose Iturbi does the score full justice. The recording is excellent.

GRETA RAUCH

has been appointed assistant to Goddard Lieberson, in the artists department of the Columbia Masterworks Division of Columbia Recording Corporation. Miss Rauch, previously a coach and accompanist, has been associated with the Wurlitzer Company, Paramount Pictures, M. Witmark & Sons and for the last nine years with Constance Hope Associates. (Photo by Yvonne Le Roux.)

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MOUSSORGSKY: Song of Russia (arr. by Kindler); LECUONA: Andalucia (arr. by Gould). Played by the National Symphony Orchestra under Hans Kindler. Victor 12 inch disc 11-8594, $1.

SCHUBERT: Auflösung; CIMARA: Canto Di Primavera. Sung by Eleanor Steber, soprano, accompanied by James Quillian at the piano. Victor 10 inch disc 10-1099, 75¢.

Piano Makers See Threat in "Cutback"

Threats to the piano industry are foreseen in a sharp cutback in wooden gliders and plane production on which many manufacturing firms have been employed since the making of instruments was stopped by the O.P.A. One cause for this is the greater availability of aluminum, but a problem has been created for the industry thereby, according to a statement by George Stapely, president of the National Piano Manufacturers Association, which held its annual meeting in New York, June 15.

Pointing out that many of the gliders which spearheaded the invasion of France and Burma had been fabricated by the "same expert craftsmen who normally devoted their efforts to the advancement of the musical art," Mr. Stapely asserted that at least 80 per cent of the piano manufacturing industry will soon be without work. The reduction in airplane work and lack of provision for conversion into its former field has left the industry "without a job on its hands," he said.

There is little prospect that "anything like even a skeletonized piano production will be forthcoming until the European invasion is definitized," he reported, adding that the profits of a large majority of the industry during the war have been "considerably less than during the base period 1934 to 1941."

With the exception of those firms which rebuild pianos, the industry has been unable to give any real help to its dealers. With the supply of used pianos rapidly becoming exhausted, he said, something must be done to help the dealers soon "or we will be faced with the necessity of re-establishing contact at the point of sale."

Despite the fact that the industry has no production to offer for sale, it is carrying on a general publicity campaign to create public interest in pianos.

Mr. Stapely was re-elected president of the association. Other officers, also re-elected, are: Eugene Schmitt, Hardman Peck & Co., vice-president, and Chauncey Bond, Weaver Piano Co., York, Pa., treasurer.

Schuman Writing Stage Score

William Schuman has been commissioned by Billy Rose to write a score, tentatively called Sideshow for Orchestra, for the revue The Seven Lively Arts, which this producer will bring to Broadway next season.

CLEVELAND

By ROSA H. WIDDER

The Summer Pop Concerts by the Cleveland Orchestra under the baton of associate conductor Rudolph Ringwall are again being welcomed by large audiences who enjoy the informality of sipping cooling drinks at tables. Extra attractions have been provided by such soloists as Charles Kullmann, enthusiastically received and repeatedly encored by his many admirers; Josephine Antoine, charming and of marked coloratura achievements; Cleveland's own Donald Dame, who unfortunately was afflicted with a summer cold, but whose ringing voice could not be so easily obstructed.

The three finalists in the General Electric Search for the Undiscovered Voice of America made for an evening of enjoyable entertainment when they appeared at the concert sponsored by their company. All three young and comely ladies were generously applauded for their fine singing. At the end of the program, Mr. Ringwall was handed a sealed envelope which he opened reading the name of the winner: Marie Rogndahl, who had delivered the Bell Song from Lakme in splendid voice, with perfect pitch and good musicianship. Both other contestants had found much favor; Monica Mais for her technically perfect and spirited singing of the Shadow Song from Dinorah and Gloria Halliday, who used her rich contralto for the more popular One Alone from Romberg's Desert Song and Jerome Kern's Smoke Gets in Your Eyes.

Rubinstein Returns

Capt. Beryl Rubinstein, returned from 14 months of duty overseas, where he brought music to our troops, will again assume his directorship of the Institute of Music in the fall. He is scheduled to appear with the Summer Pop Orchestra in a Tchaikovsky-Gershwin program, when he will perform the Russian's B flat minor Concerto and the American's Rhapsody in Blue; both works were constantly in demand by our troops in Africa, Sicily and Italy.

No, No, Nanette, will be the first offering by Handel Wadsworth at the Cain Park Open Theater this summer.

Popular priced opera is in the offing for Cleveland audiences during the first week of October. Giacomo Bernardi, again entering the managerial field, announces the engagement of the Philadelphia La Scala Opera Company for six performances with a tentative repertoire of Tosca, Traviata, Rigoletto, Cavalleria and Pagliacci, the remaining operas to be announced later.

During the Cleveland Orchestra's regular season, which will be given over to guest conductors and associate conductor Rudolph Ringwall, the latter will present the premiere of a Poem for Orchestra by William Grant Still, commissioned by the Fynette H. Kulas Original American Composers Fund. By the same commission Morton Gould is working on a Concerto for Orchestra, likewise to be premiered at Severance Hall. A third work under the same auspices will be forthcoming from Randall Thompson.

PHILADELPHIA

(*Continued from page 6*)

the initial local presentation of Morton Gould's Spirituals, and soundly-informed statements of Beethoven's Coriolanus Overture and Symphony in F, No. 8. On June 29 before a rain storm forced the calling of the concert Mitropoulos and the orchestra got through with Wagner's Flying Dutchman Overture and Strauss's Death and Transfiguration and the General Platoff Don Cossacks under director Nicholas Kostrukoff managed to do most of the Russian songs and dances for which they were scheduled. This event drew more than 8,000, the largest crowd thus far this season.

Presentation to Conductor

June 30 brought the close of Mitropoulos' period as Dell conductor, the fortnight serving to provide more than sufficient evidence of his right to be hailed as one of the ablest and penetrating symphonic leaders before the public today. For his farewell he directed Borodin's Symphony No. 2, and Brahms' Symphony No. 2, the latter having a noble and thrilling interpretation. As soloist there was the gifted and winsome young American soprano, Dorothy Kirsten. The large audience greeted her attainments with strong approval—these being manifested in the Jewel Song from Faust and numbers by Handel, Watts, Rimsky-Korsakoff and Herbert. Arias from La Boheme and Massenet's Manon followed as encores.

After the concert in the musicians' assembly room, the members of the Dell Orchestra presented a gold and silver cigarette case to Mitropoulos as a token of their regard and affection. John W. Molloy, orchestral personnel manager, acted as spokesman for the Dell men and women and Mitropoulos accepted the gift with a gracious speech in which he referred to the pleasure he experienced in having such a "fine" orchestra and such "wonderful" cooperation during his stay in Philadelphia.

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Buffalo Backs Orchestra

A large advance sale of tickets for next season, and general evidence of public interest in its continuance, has encouraged the directors of the Buffalo Philharmonic Orchestral Society, Inc., to plan a financial campaign for next season, according to a recent announcement by James How, president. "We are starting next season with much brighter prospects than last year," he said. The City of Buffalo recently granted $15,000 toward the support of the orchestra, in place of the $7,000 previously given.

The resignation of Thomas Boris as general manager of the orchestra has been accepted. He remains, however, until his successor is named. The annual meeting renamed Mr. How as president. Vice presidents are Mrs. George L. Mathewson, Edward H. Kavinoky and John W. Pontius. Mrs. Harold T. Clement is secretary and W. George Gomez, Jr., treasurer.

Twenty-five directors re-elected for three-year terms are: Mrs. Harold T. Clement, John W. DeForest, President How, Justice Frank A. James, Edwin H. Kavinoky, Edward H. Letchworth, Mrs. Charles P. Penney, John B. Richards, Jacob F. Schoellkopf, Jr., Judge Charles B. Sears, Mrs. Elbridge G. Spaulding, Richard H. Ullman, Judge Victor B. Wylegala, Mrs. Lawrence D. Bell, Chancellor Samuel P. Capen of the University of Buffalo; Robert E. Dillon, Roy W. Doolittle, Mrs. Frank N. Farrar, Frances Garahee, Mrs. Louis Jaffe, Mrs. George F. B. Johnson, Bertha A. Keyes, Maulsby Kimball, Joseph H. Schinstock and Mrs. Reginald B. Taylor.

Golschmann to Conduct

Negotiations have been completed for another visit next season by the Cleveland Orchestra. Vladimir Golschmann, conductor of the St. Louis Orchestra, will be guest leader of the Cleveland ensemble on Feb. 4. It will be his local debut. Franco Autori, conductor of the Buffalo orchestra, was guest conductor on June 15 of the Toronto Promenade Orchestra.

New Ensemble Formed

A new organ-string ensemble has been organized in New York. J. Thurston Noé, organist and director at Calvary Church, and the American String Quartet, Harold Kohon and Benjamin Levin, violinists; Felix Frost, violist; and Russell Kingman, cellist; are the members. C. L. Le Massena is their representative. Mr. Kingman was soloist at the Noé recital in Calvary Church recently. The programs were given weekly on Sunday afternoons.

Community Concerts for Norwich

NORWICH, N. Y.—George W. Brooks, president of the local Community Concerts, announced the following artists for next season: Jean Watson, contralto; William Primrose, violist; Todd Duncan, baritone; and Rudolf Firkusny, pianist.

Winners of the annual Weiler-Riesberg Contest for high school students are Barbara Burr, soprano; Janet Wingate, xylophonist; and Robert Brown, clarinetist. Pupils of Sadie Quinn heard in recent programs included Joan and Connie Stanton, Gail Kepner, Beverlyn Beyer, Patti Friedman, Margaret Ann Brennan, Barbara Brown, Janet Miles, Sally Rogers, Aloha, Sally and Beverly Nodecker, Frances Ann Mason, Mary Elizabeth and Patricia Schoendorf, Paul Tanner. Vocalists were Dolores and Joseph Cappadona, Joan Tibbits and Alice Sherwood. Gertrude Squires' pupils gave their annual recital at Calvary Baptist Church.

The annual music festival at the high school auditorium was directed by Sarah Mason Curnalia and Gerald Pierce. F. W. R.

Leopold at Mountain Lakes

MOUNTAIN LAKES, N. J.—Under the auspices of the MacDowell Club, an interesting piano list was given by Ralph Leopold. He was warmly received and several encores were necessary. Mr. Leopold opened with the Bach-Taussig Toccata and Fugue in D minor, followed with a group of Chopin and one by MacDowell and then played Scriabin's Nocturne for the Left Hand. After Rachmaninoff's Humoresque came Mr. Leopold's arrangements of the Love Duet and Brangäne's Warning from Tristan, and the Ride of the Valkyries from Die Walküre.

Ray Lev Plans Fall Programs

Ray Lev, pianist, is spending most of the summer preparing programs for fall engagements. She will vacation in September at Lake Placid. Recent engagements of the artist included appearances at the program honoring Paul Robeson in New York; the concluding recital in the Houghton College series; at Hunter College; in a chamber concert at Thomas Jefferson School; a program for ORT; a concert at Pythian Temple; and in a chamber program at Carnegie Chamber Music Hall. Miss Lev recently was guest of honor at the Sculptors' Guild exhibit.

EARL PALMER,
tenor, has joined the list of artists under the management of Haensel & Jones Division of Columbia Concerts, Inc. (Photo by James Abresch)

D'Andria on Pacific Coast for Opera Festival

Giorgio D'Andria, director of the National Grand Opera Company, is now on the Pacific Coast arranging for a mid-summer festival in Los Angeles from July 17 to Aug. 5. Among the artists already engaged are Zinka Milanov, Josephine Tuminia, Kurt Baum, Alexander Sved, Nicola Moscona, Winifred Heidt, Lucielle Browning, John De Surra, Nino Ruisi, Norbert Ardelli and Norina Greco. Mr. D'Andria recently presented his annual festival at the Mosque Theatre, Newark, N. J., under the auspices of the Essex County Symphony Society. Capacity crowds were reported in attendance at Aida, Tosca, Il Trovatore, Lucia, Cavalleria Rusticana, Pagliacci, and Hänsel and Gretel. Two performances of the last work were given by Christina Carroll, Hertha Glaz, George Cehanovsky, Thelma Votipka, Ardelle Warner and Evelyn Wick.

Anne Brown in Chicago

Following her appearance on July 17 at Robin Hood Dell, Anne Brown will be heard at Grant Park with the Chicago Symphony on July 28.

ROCHESTER

By DR. HANS KUPPENHEIM

The musical season had an imposing ending. Opera, oratorio, instrumental and vocal recitals, and a spring festival of chamber music masterworks were offered.

A Metropolitan Opera cast with Patrice Munsel, Jan Peerce, Lawrence Tibbett, under Pietro Cimara's baton gave a delightful performance of Verdi's Rigoletto before a full house.

Menotti's charming opera The Old Maid and the Thief was performed by the Opera Department of the Eastman School of Music, with Emanuel Balaban conducting and Nicholas Konraty as stage producer. Betty Chidlaw as Miss Todd, Miriam Duenk as Laetitia, Florence Nowack Ross as Miss Pinkerton, and Leroy Morlock as Bob not only sang beautifully but acted with charm and skill. It was a truly sparkling performance.

An enthusiastic ovation greeted Dr. Herman Genhart, the soloists Elaine Majchrzak, Miriam Duenk, Mari Taniguchi, Arthur Kraft, and Joseph Lupkiewicz, and the Eastman School Choir after a magnificent presentation of Haydn's The Seasons. Dr. Genhart achieved an outstanding success.

Piano recitals were given by Betty-Lou Schaefer, who interpreted Beethoven's Sonata Appassionata with noble feeling; by Betty Sielski Lea, playing with Lorene Carpenter in Brahms's Sonata in G major for violin and piano in a genuine romantic style; the young artist displayed her talent also in six movements from Bartok's Mikrokosmos. Lona Ann Stoddard revealed that the harp is a beautiful solo instrument too; among other works Pierné's Impromptu-Caprice performed nobly proved Miss Stoddard's talent. Hindemith's interesting sonata for flute was presented by Thomas Wilt with pleasant tone and sure musicianship.

An outstanding recital was given by Betty Chidlaw, mezzo-contralto; songs by Rossi, Bach, Schubert, Brahms, Wolf, Saint-Saens, Ravel, Debussy, Moussorgsky and others gave proof of a rich and perfectly trained voice and of a deep musical understanding; the high point of Miss Chidlaw's singing was a lullaby, performed with masterly mezza-voce and tenderness. Harriett Johnston's expressive soprano was heard in songs and arias by Handel, Bach, and Mozart, and in an eloquent presentation of Schumann's cycle Frauenliebe und Leben.

Students of the Conducting Class of Paul White had the opportunity of showing their skill by directing an orchestra made up of players of the Senior and Junior Orchestras. The most impressive performances seemed to me the Andante from Brahm's first symphony under Gerard Samuel, and Enesco's first Roumanian Rhapsody under Morris Krachmalnick.

Gordon Quartet's Series

The climax of the month was reached in a spring festival of masterworks presented in three concerts by the Gordon String Quartet (Messrs. Jacques Gordon, Walter Hagen, Kras Malno, and Luigi Silva). A classic program with Boccherini's C major quartet, op. 39, No. 1, Mendelssohn's E flat major quartet, op. 44, No. 3, and Mozart's D major quartet (K. V. No. 575) opened the festival. The modern composers were represented by Debussy's quartet, Robert McBride's Prelude and Fugue, and Shostakovich's quartet in C major, op. 49; unfortunately, I was prevented from attending this second concert. A Beethoven program with the D major quartet, op. 18, No. 3, the D major Serenade, op. 8, and the C major quartet, op. 59, No. 3, concluded the festival. It is almost impossible to single out an individual work as the highlight of that feast; the Gordon team has reached an arresting standard of musicianship; a brilliant and sensuous tone, and an impeccable blending of the four voices make every presentation an out-and-out enjoyment.

MIMI BENZELL,
soprano, scholarship holder and artist-pupil at the Mannes Music School of Olga Eisner, her only teacher, has been engaged by the Metropolitan Opera. Now singing Zerlina and Queen of the Night at the Mozart Festival in Mexico City, with Sir Thomas Beecham conducting, Miss Benzell last season appeared with the New Opera Company. She is under the management of William Morris. (Photo by Bruno of Hollywood, N. Y.)

Orchestra to Have Guests

That Jose Iturbi will not return to his post as Musical Director of the Rochester Philharmonic Orchestra is regrettable because he succeeded in transforming that orchestra into an outstanding musical body. No permanent successor has been appointed. Fritz Reiner, Howard Barlow, Sir Thomas Beecham, Dmitri Mitropoulos, André Kostelanetz, and Igor Stravinsky will be guest conductors next winter. Thus the orchestra will face the difficult task of adapting themselves to different styles, and the audience will enjoy a wide variety of programs.

Quincy Porter, dean of the New England Conservatory, received the honorary degree of Doctor of Music from the University of Rochester.

Werrenrath Leads Chorus

ALBANY, N. Y.—The Mendelssohn Club of Albany, under the direction of Reinald Werrenrath, filled every seat in Chancellor's Hall at its 102d concert recently. The Club offered operatic, classic, Russian works and sea songs with much skill. As guest artist, Eileen Farrell, radio soprano, sang several groups to applause. Frederick Bristol, pianist, accompanied. Among those present in the audience were Governor Dewey and Vassily Savadsky, composer of several of the works programmed. D. N.

Squires Joins Dorso as Concert Head

Harry D. Squires, formerly associated with the William Morris Agency, has been named head of Century Concerts, Ltd., a subsidiary formed by Dick Dorso, head of Century Artists, Ltd. Squires will extend his concert activities to include Phil Spitalny, Dr. Edwin Franko Goldman, Eileen Farrell, Sigmund Spaeth, Jerome Robbins, ballet soloist and choreographer, and Earl Robinson's A Lonesome Train which will be concertized by Lyn Murray for chorus and orchestra. Squires has been handling Sigmund Romberg in his concert tours with Ralph Singer, who formerly handled it, coming to Century Concerts with him. The Andrews Sisters, supported by a piano duo and other instrumentalists, will be toured, Marty Melcher, personal representative for them, having joined the Dorso organization.

Pianist Found Struggle Early Prelude to Career

She arrived the hard way, taking the trials philosophically and with undiminishing passion for her piano. She came to Town Hall, New York, last March unheralded, without publicity build-up. Next morning, the New York press unanimously gave her laurels. The music world wanted to know who Florence Mercur was.

Still in the irresistible twenties, Florence symbolizes young American talent; she has a serene charm and a dynamic personality that is both unique and human. Of medium height, slender, this American pianist's skin and gray-blue eyes are offset by a luxuriant frame of auburn hair.

"You must be very excited," the writer remarked, "over the wonderful press notices."

"Naturally I am happy," she said unassumingly, "but I didn't go to Town Hall without preparation. I worked hard."

Born in Columbus, Ohio, of Spanish-Italian parentage, Florence spent her formative years in Philadelphia. After two semesters at Bryn Mawr College, she told her sculptor father she was not interested in academic courses.

"I loved music since I was a child," Florence said, an inspiring glint in her eyes, her face beaming. "I told my father I wanted to be a concert pianist."

She studied at Combs Conservatory of Music in Philadelphia and at the New York College of Music, supplementing that with private coaching under the late Miguel Castellanos, Cuban pianist, pupil of both Liszt and Saint-Saens.

"When did you first discover you wanted to be a concert pianist?" the writer asked.

"I had been playing the piano for assembly since I was in the 5th grade," came Florence's answer, her eyes holding sparks of reminiscence. "When we were graduated from grammar school, the principal asked me to play. I played Ase's Death from Grieg's Peer Gynt Suite. When I finished I noticed that nearly everybody had tears in their eyes, including the principal and my father and mother. I thought they were crying because we were graduating."

FLORENCE MERCUR

Florence practices a composition endlessly, always searching the ultimate in clarity, tone production, phrasing.

"Don't know about other pianists," she said, "but I find it difficult to achieve perfection. Of course there's no end to perfection," she added humbly. "Only God can make a thing perfect. And no matter how many times I go over a Beethoven sonata, a Chopin polonaise, a Brahms intermezzo, a Mozart concerto or a Granados selection, they are always new and fresh to me because music is eternal."

Florence terminated a tour at Pocono Haven, Pa., July 20. On July 27 she begins a two-week tour in New England. B. B.

Music Prize Winners

Boris Koutzen's symphonic poem, Valley Forge, has been selected for the annual publication prize at the Juilliard School of Music, it is announced by Oscar Wagner, dean of the Graduate School. This is the 23d orchestral score to be published by the school in its annual competitions. Mr. Koutzen, student of Gliere, formerly was a member of the Philadelphia Orchestra. He now heads the violin department at the Philadelphia Conservatory.

The Kate Neal Kinley Memorial Fellowship at the University of Illinois has been awarded to Phyllis Anita Lightfield, of Minneapolis, it is announced by the College of Fine and Applied Arts of the university. Miss Lightfield was a candidate in piano. She studied with Frank Mannheimer. The alternate is Jack Hamilton Beeson, or Rochester, N. Y., graduate of the Eastman School, where Dr. Howard Hanson last year performed his Concerto for Piano and Orchestra. He competed in the field of composition. The Fellowship provides a stipend of $1,000.

Marie Polisi, 18, pupil of May Etts, of Brooklyn, N. Y., and Patricia Staffel, 18, pupil of Gottfried Galston, of St. Louis, have been awarded Paderewski Memorial Gold Medals by the National Piano Guild, emblematic of national honors in the National Piano Auditions.

Composers Press Offers 2 Awards

Two publication awards comprise the Inter-American Composers Contest for 1945 sponsored by the Composers Press, Inc. The first is for an anthem to a sacred text, in English, for mixed voices and organ to be from five to seven minutes in performance. The second is for a quartet for violin, viola, cello, flute or clarinet, of five minutes' duration. The contest is open to composers of the Western Hemisphere.

Haubiel Heard in Columbus

COLUMBUS, OHIO.—Charles Haubiel, composer-pianist, appearing under the auspices of Capital University Concerts, was warmly received in a program which held his own Metamorphosis, Variations on Swanee River, in the styles of various composers from Pope Gregory to contemporaries, as well as in works of Bach-Busoni, Ethel Glenn Hier, Griffiis, Mrs. H. H. A. Beach, Harold Morris, James Resitrup and Augusta Tollefsen. The closing number was Liszt's Après une Lecture de Dante.

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Louisiana University Gives Opera in Army Camps

BATON ROUGE, LA.—Soldiers in various camps throughout Louisiana packed their largest auditoriums to hear De Koven's Robin Hood sung by a cast of 100 from the opera department of Louisiana State University. The conductor was Louis Hasselmans, formerly of the Metropolitan and now University faculty member. The title role of the work was sung by Sgt. John Campbell, of Camp Van Dorn, Miss., a graduate of the Juilliard School of Music and pupil there of Bernard U. Taylor. Ralph Errolle, tenor, formerly of the Metropolitan, operatic director of the University, was in charge of the work. Six performances were given in the University Theatre here, two in New Orleans, and others at Camp Claiborne, Alexandria; Selman Field, Monroe; Municipal Auditorium, Shreveport; and Camp Polk, Leesville.

Baltimore Hears Operas by Visiting and Local Companies

BALTIMORE, MD.—The Philadelphia La Scala Opera Company gave the second of two extra post-season performances when it presented Carmen to a capacity audience at the Lyric. Bruna Castagna had the title role and brought to it a histrionic and vocal ability that raised her interpretation several notches above the average. Sydney Rayner did well as Don Jose, the balance of the cast including Annunciata Garrotto, Carlo Morelli, Wilfred Engelman, Mildred Ippolito and Georgiana Burdon. Giuseppe Bamboschek conducted the excellent orchestra. This fine troupe has won a loyal following here and Lillian Powell Bonney, Baltimore manager for the company, announces that five operas will be given at the Lyric next season.

The Baltimore Civic Opera Company, Eugene Martinet director, gave two evenings at the Lyric devoted to Scenes from the Great Operas. All of the singers were products of Mr. Martinet's training with the exception of John Hamill, of the Philadelphia Opera Company, and the chorus, which came from New York. Young Hamill sang superbly in the balcony scene, from Gounod's Romeo and Juliet and the Garden Scene from Traviata. Here is an American tenor of truly superior talents. In both these scenes. he shared honors with Mary Lida Bowen, whose fine soprano voice has seldom sounded better.

Joseph Imbrogulio conducted the orchestra for the opening excerpts from Cavalleria Rusticana and the closing scene from Traviata. Edmund Cooke occupied the conductor's podium for the Balcony Scene and Viennese Street Scene, a ballet in one act with choreography by Michael Nicholoff. Mary Katherine Martinet appeared in this and in an adagio that interrupted the Gounod excerpt. William Leach sang well the leading baritone assignments in two of the operatic scenes. G. K.

Peabody Dean Married to Violinist

Virginia Carty, pianist, dean of the Peabody Conservatory of Music, Baltimore, and Walter de Lillo, violinist and a member of the staff, were married on June 2 by the Rev. C. Carroll Kerr of St. Williams R.C. Church of Ten Hills. The couple met when they were students at the conservatory. Mr. de Lillo is personnel manager of the Baltimore Symphony.

Kipnis Sells Bonds

Alexander Kipnis, Metropolitan Opera basso, sang the Russian folksong, Meadowland, and then auctioned his autographed copy of the song to the highest bidder at the open air War Bond Rally July 7 on the Westport, Conn., Town Green. He also "sold" encores to bond purchasers.

WALTER HERBERT,

appointed general manager, artistic director and conductor of the New Orleans Opera House Association by Walter L. Loubat, president. He has served abroad and recently with the San Francisco Symphony and San Francisco Opera. The New Orleans season opens Nov. 2. (Photo by Romaine.)

Antoine's Summer Engagements

Josephine Antoine, Metropolitan Opera coloratura, is appearing this month at Chautauqua, N. Y. On July 21 she sings the leading role in Elixir of Love and July 26 is soloist with the Chautauqua Orchestra. On July 29 and Aug. 3, Miss Antoine sings Gilda in Rigoletto with the Cincinnati Zoo Opera. Later summer engagements include Grant Park, Chicago and Omaha, Neb. In June, Miss Antoine was heard with the Cleveland Orchestra and in the title role of Martha at the Cincinnati Zoo. Earlier this month she was soloist with the Milwaukee Symphony and Green Bay Symphony.

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Plaint from Chicago

James C. Thompson holds two important posts in Chicago. He is president of The Wacker Corporation and manager of the Chicago Opera. On the letter-head of the former, he sends a communication which he heads, Can Chicago Do Anything? The rest of the signed missive says:

More and more of the important Coast to Coast broadcasts are originating either in New York or California. The studios report that as time goes on there will be even fewer broadcasts from Chicago because Chicago has nothing to attract the talent.

Isn't there something the people of this great middle western metropolis of Chicago can do to take its position in supplying talent for these network shows? Is it necessary for the talented young people of the middle west to go to New York or California to get their start, as has been the case in Chicago for many years?

Will Chicago be ready to supply talent for television and frequency modulation? Can we do something about it, or should we sit idly by and read in the papers that these artists changed trains in Chicago going from one entertainment center to the other?

• • •

Mr. Thompson's plaint seems peculiar when one considers how little his opera organization does for its talented home singers, while it fills its bills with artists from the Metropolitan in New York. As the performances of that company are broadcast regularly from its own house, there is hardly need for the radio companies to repeat them with practically the same casts from Chicago. It is true that Chicago singers are given some minor roles there, but the star parts go nearly altogether to the visitors from New York. The Chicago singers in the main can get entrance to the local opera-house by buying tickets or else joining the chorus. The latter alternative is perhaps not so bad, for the choristers are paid $35 weekly whilst learning, and $72 weekly during the active season, as against former years when the pay was a minimum of $25 during the season and no pay for rehearsal time. A chorister getting $72 regularly fares better than the singer of small roles making a few scattered appearances.

If Mr. Thompson's organization were to develop some new local stars, radio would quickly become interested in them, for that is part of the business of radio. However, if singers are forced continually to do only bits, they certainly have no opportunity to shine as stars. Mr. Thompson should be advised that often, like charity, stardom begins at home. It is more practical for him to try that system, than to cast hurt reproaches at Hollywood and New York.

• • •

Conductorial Changes

Discussion continues along the musical Rialto concerning the non-renewal of Stokowski's engagement to lead a series of General Motors sponsored radio concerts next season with the NBC Orchestra.

As has been reported, Toscanini influenced the decision on the ground that a symphonic organization fares better artistically under a permanent or nearly permanent conductor, than under guest leaders. That is a premise generally conceded, and needs no further analysis for musicians and informed music-lovers. In addition to his past quota, Toscanini will take over the concerts to be vacated by Stokowski, so there will be consistency in the seating and bowing of the orchestra, in their interpretations, and in the sound control of the microphones—an operation which Stokowski always insists on supervising.

He has an immense following which enjoyed his NBC concerts, and his absence from them will be missed, even with the compensation of hearing Toscanini more often. No doubt, however, the players may look forward to better actual coordination, now that they are not to be shifted from conductor to conductor and method to method during the major symphonic season, despite two guests.

Happily, Stokowski will direct a long 1944-45 series with the orchestra he formed for the City Center, and it is to be hoped that many of those concerts may be broadcast so as to bring the largest possible number of listeners into contact with a conductor and readings always picturesque, graphic and highly musical.

There was a belief in some quarters that Stokowski had been let go because of his insistence on programming so much new music, but inquiry from authoritative sources does not bear out the assumption.

• • •

"Flash in the Pan" Talent

In a recent issue of the New York Times, its music critic, Olin Downes, seems somewhat exercised over the continuance of youthful prodigies in our concert halls, and calls attention to the fact that comparatively few such wonder-children become great artists in later years.

The circumstance is nothing new. Infant phenomena have always existed in music, and probably always will. In fact, similar precocity is recorded also in other fields, where mere children have been remarkable mathematicians, linguists (even in Latin and Greek), memory experts, actors, and chess and billiard players. The only explanation is that certain inherent talents come to expressions sooner in some individuals than in others. If there is genius, a later full flowering eventuates.

• • •

Whether gifted musical youngsters should be publicly exploited or not, is another question that has two sides. Sometimes the process arrests further development, while in other cases it does not. Parents are nearly always tempted into gambling on that chance, for the public continues to marvel at and applaud the uncanny abilities of the little boys and girls who shine so astonishingly with their performances on the piano and violin. Prodigies in singing, cello playing, and composing are much rarer. It is true that boys like Heifetz, Elman and Menuhin played the Beethoven and Brahms Violin Concertos publicly before they were ten years old, but such feats hardly compare with those of Mozart, Liszt and Mendelssohn, who composed operas and had them performed when they were, respectively twelve, thirteen, and fourteen years old.

Those adolescent prodigies whose lives are later left in the rough deserve the title applied to them by Downes — "flash in the pan." In each instance, however, until otherwise proved, there is always the hope that the flash may grow into the steady radiance of enduring high achievement.

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Guggenheim Millions for Foundation

The late Simon Guggenheim's estate (he died in New York in 1941) has been finally appraised and settled. The net value is placed at over $16,000,000, of which $13,000,000 or so will go to the John Simon Guggenheim Memorial Foundation, established with $8,000,000 in 1925 by Mr. and Mrs. Guggenheim in memory of their son, who died in 1922. The income goes to provide fellowships for scholars, writers, scientists, musicians and artists. This is a splendid way of creating artistic values for the future.

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 West 57th Street, New York 19, N. Y.

Telephone: CIrcle 7-4500 Cable Address: Musicurier

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Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—Please give old as well as new address, and also include the Postal Unit Number; 2 weeks' notice is required.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed — within the new limitations of space imposed by war conditions.

New York July, 1944 No. 3094

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If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

VARIATIONS

By Leonard Liebling

Music critic Henry Simon, of P.M., published an arresting letter July 2 from his former City Desk associate, Leo Margolin, who is now in Africa. The latter gives an account of Jascha Heifetz' recital at the Red Cross-operated Empire Theatre somewhere over there. Mr. Margolin says, "The audience sweated and so did Jascha, who wore a coat and vest. Milton Kaye, his accompanist, sweated too. . . . Jascha won the hearts of his audience with his first number, a Bach Prelude. With his usual concert-stage dead pan, Jascha told the audience, 'This number is like spinach—you may not like it, but it's good for you.' The boys and girls laughed and listened. Then they brought the rafters down. Jascha played on and on . . . but when he played Schubert's Ave Maria, the soldiers just floated into the air above. They fell for Jascha's fiddle and he for them." Heifetz was invited to a party by the officers, but declined with the plea that he had come to entertain the soldiers and to spend as much time with them as possible.

Mr. Margolin continues:

"Instead, he went to the enlisted men's Red Cross building and held a two-hour bull session with the boys over some special chocolate cake, coffee and soda pop. He took the greatest delight in signing autographs for soldiers and sailors on French paper money from 50 centimes to 1,000-franc notes. When one soldier presented him with a 1,000-francer ($20), Heifetz, in complete dead pan, folded the money and put it in his pocket while the soldier gulped.

"'Oh, I beg your pardon,' he said, 'I thought it was because you liked my playing tonight.'

"At the end of the bull session, Heifetz excused himself. So did Kaye.

"'Sorry, boys, we've got to run along,' they said. 'We have a few things to do before we take off in the morning. Fact is, we've got to wash our socks.'

"And they weren't kidding!"

• • •

A fascinating article is that by Master Sergeant Robert Geake in The Saturday Evening Post of June 24, reporting on the interest shown in opera by the occupation troops at Naples. The San Carlo house has as many as six weekly performances, all of them crowded by the military, with standees three deep. Bohême, Traviata, Rigoletto, Pagliacci, Tosca and Madame Butterfly all drew capacity audiences, with the 2,000 reserved seats sold out two days before the openings. Japan or no Japan, Madame Butterfly proved to be the most popular of the works, being given for one solid week. The price of seats is fifty cents.

There is no snobbishness about dress. "Leggings, trench knives and no ties are worn," reports the writer, and adds, "You'd be surprised how much fun it is to slouch down in a field jacket and munch sour balls through Pagliacci. The fellows really like the music. The audiences sit quietly, watching the stage and listening with an almost childlike open-mindedness.

"The reaction of one soldier from the 36th Infantry Division should alone just about guarantee a continued interest in opera for our generation, at least in Texas. After standing through the particularly melodious first two acts of Traviata, he turned to me and said, 'Say, how long has this been going on?' . . . I have an idea that we make a superb audience, as opera audiences go. Always on time, and in our seats at every curtain—you see what beginners we are—we give our undivided attention to the show. . . . Temporarily, at least, the 'grand' has been taken out of opera, and it's been a break for us. It's just possible it may be a break for opera, too."

The Master Sergeant's remark about the absence of the "grand" concerns the happenings during intermissions when the orchestral players, solo or concerted, perform popular Italian and American songs, the audience doing the singing, joined by the principals in the cast, "peeking out from the wings, Mimi herself joining in a lusty Funiculi." For the climax, "a dignified gentleman of a trombonist came slowly to the conductor's stand, lifted his golden horn and rendered a lovely, just lovely version of Star Dust. It brought down the house. The trombonist and the orchestra and the cast were delighted because he had shown that he could do it if he so condescended, and we were delighted because he had shown he could do it if he just tried hard enough."

• • •

Superb artist, cultured gentleman, and vivid, lovable personality, Georges Barrère, flutist and conductor, has passed away, and will be greatly missed and deeply mourned.

Of the many heartfelt tributes penned to his memory, none is more touching or beautiful than the lines sent to Variations by his friend Francis Rogers, and it is a privilege to publish them herewith:

They say that Orpheus with his magic lute
Was wont to utter strains so heav'nly sweet
That e'en dumb beasts came clust'ring round to greet
With silent joy, as fervent as 'twas mute,
The dulcet tones that charmed each listening brute;
While Pan, in envy, wrought in his retreat,
And there, with godlike skill, performed the feat
Of turning his shrill pipe into a flute!

But, somehow, Pan himself had not the art
To wake the lovely notes that dormant were
Within the silver tube, and stir the heart.
Of its full power man was not aware
Until 'twas played by Orpheus' counterpart,
The living soul of music, Georges Barrère!

• • •

For exclusive advance musical news, read the Musical Courier. On May 20, Variations had the following: "Erich Kleiber's sudden popping up in New York and conducting a Mozart opera at the Juilliard School, makes some insiders wonder whether he was displaying his wares for the consideration of the Metropolitan Opera executives. With Bruno Walter vacationing from there for a year, one of its conductorial desks is open, and maybe Kleiber shapes up as the new nominee. He would be a valuable acquisition for the Met. as a Mozart specialist."

This was in the New York Times almost a month later, June 14: "Erich Kleiber has been engaged for the forthcoming season of the Metropolitan Opera. . . . Though no operas have as yet been assigned to Mr. Kleiber, it is believed he will direct, among others, the Metropolitan's Mozart operas."

Another item—call it a guess, if you will—is that Walter has taken his year's furlough so that he might be in Central Europe after the war ends, in order to make triumphant reentry where he had been so unjustly banned.

• • •

Our recent issue devoted largely to music in South and Central American countries has brought wide appreciative response from those lands. Their leading newspapers published generous praise and promises of friendliest cooperation, and many letters to the same effect came from prominent Good Neighbor musicians. The new affiliation between the North and South American musical worlds has begun most auspiciously and already is bearing highly fruitful results. The Musical Courier works enthusiastically from here toward that end, in conjunction with its valuable aides, Mme. Ceicao De Barros Barreto and William Urai in Rio de Janeiro, Jorge M. White in Buenos Aires, and Verna Carleton Millan in Mexico City. Saludos amigos!

• • •

At the Lotos Club, now New York's most popular gathering place for noted persons in the musical world, conductor Charles O'Connell was telling about his visit to the Bach Festival at Bethlehem, Pa., a few weeks ago.

"Perhaps the most moving moment I experienced," he said, "was when I sat next to a girl fourteen or fifteen years old. At the conclusion of the Sanctus in the B minor Mass, her eyes full of tears, she murmured, 'God, if You ever heard anything, You heard that!' "

• • •

I feel distressed, and yet happy, over a letter from George Fergusson, New York voice coach and teacher, and my old friend of the student days in pre-war Berlin. He calls attention to an error which crept into the Musical Courier of May 20 concerning the appointment of his former assistant, Justin Williams, to the Summer faculty at Peabody Conservatory of Music in Baltimore. The article pointed out that Mr. Williams had worked under the "late" Mr. Fergusson.

George writes that the obituaristic reference "is premature, to say the least, as I am still occupied in teaching in New York and am in excellent health." The Musical Courier regrets the error, and with our apologies, adds the warm wish that the very much alive Maestro may long continue his valuable and successful activities.

Careful examination of the campaign platform of the Republican Party reveals no item of specific benefit to musicians. It is to be hoped that the Democrats may do better at their convention. For their guidance, this department suggests the following pledges:

That every effort be made to have someone write new war music as good as Over There and Stars and Stripes Forever.

That torch-songs be sung quicker and funnier.

That when the war is over, the Government subsidize American symphony orchestras, our leading opera companies, and our deserving composers.

That a commission be appointed to find out what has become of Walter Damrosch.

That "composers" of popular music be asked to further the cause of Mahler and Bruckner by lifting themes from their works.

That those concert pianists who do not seem to have heard of him be reminded of a composer-transcriber named Leopold Godowsky.

That girls and boys who sing two operatic arias be dissuaded from believing themselves ripe for stardom at the Metropolitan.

• • •

Singers seem to do well politically. One became Mayor of Boston, another is Governor of Louisiana, and Thomas E. Dewey started out to be a concert baritone under the tutelage of the late Percy Rector Stephens.

• • •

F. S. discovers an item in the New York Times of June 25: "Last Sunday we inaccurately referred to David Diamond's 'American' Overture. Mr. Diamond's piece is an Overture for orchestra." F. S. asks: "So what? Couldn't an American Overture be a piece for orchestra?"

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During the past 24 hours, no further new ballet company has been formed in New York.

THE MUSICAL PARADE

By THE STAFF

Art for GI Joes.

When USO-Camp Shows made an appeal to serious artists for camp appearances, Mischa Elman was one of the first to insist on individual billing apart from acrobats and magicians. Today, after ignoring the dire warnings that GI Joe would never submit to art with a capital A in large doses, the violinist's faith in his new audiences is vindicated. On June 2 he went by special invitation to inaugurate the first series of recitals (by notable artists) at the U. S. Naval Training Center in Sampson, N. Y. His was the first serious program presented for the servicemen at the Center. He played for three different groups; in two relay sessions at the Center's auditorium and at the hospital. Marian Anderson is scheduled to follow Elman on June 30.

•

Warm Music

Willa Mae Kelly, pianist, Signe Sandstrom, cellist, and Josephine Craig, violinist, travelling under the name of the Manhattan Musicale, have just returned from a five month USO tour. Of the 110 performances they gave for men stationed in the Carribean area and South Atlantic Wing, they found only five places where there were no pianos. At one post, very high up on a mountain, a piano was brought up especially for the Trio. The boys were so thrilled to have it that they put electric light bulbs inside and wrapped it in blankets in order to protect it from the cold.

Tonal Tattling

. . . Lea Karina (Mrs. Isidor Achron at home) has been awarded a gold pin by the American Red Cross in recognition of her frequent singing for the benefit of that organization . . .

Two new Musical Docs are Bronislaw Huberman and Quincy Porter, both having received degrees—not third degrees—a few weeks ago . . . Sir Thomas Beecham was scheduled to conduct at the Mozart Festival in Mexico City, opening July 9 . . . A Union City, N. J., poolroom, where bets on horse races were accepted, was raided by the police last month. That in itself is nothing new in nearby New Jersey, but this particular establishment masqueraded under the name of "The National Conservatory of Music". Doubtless among the songs taught there was that well-known popular ditty, "Hosses, Hosses" . . . Leonard Bernstein was hospitalized recently for a nose operation . . .

An old German term for an unpleasant prima donna, was "Prima Donnerwetter" . . . Elsa Maxwell reports that at a recent Hollywood party she met Stravinsky, Iturbi and Rubinstein, and says that the two pianists were very friendly, "which, as a rule, the keyboard gentry are not" . . . Maybe not, but it's different with conductors. You should have seen Reginald Stewart and Rodzinski lunching together a couple of weeks ago at the Lotos Club. Not a blow was struck . . .

Danton Walker, in his Daily News column on June 14: "Look for an agitation, over here at any rate, to make Toscanini the first President of the Republic of Italy." The Musical Parade, in its issue of July 15: "Nonsense. The post will never be offered to Toscanini, and he wouldn't be foolish enough to accept it, if it were" . . .

Castelnuovo-Tedesco, the composer, was host at a recent evening of the Crescendo Club in Hollywood, Cal. when he presented a program of his songs, performed by Sara Carter, soprano . . . There is a race-horse named Offenbach, but so far the nag has not emulated his illustrious namesake by being a winner . . . What's that about the possibility of the Metropolitan Opera sending a troupe overseas next season under USO sponsorship? . . . In the latest MGM film revue, Two Girls and a Sailor. Iturbi plays the piano and does some comedy lines, shining in both fields . . . Another movie engagement is that of Deems Taylor, to play himself in the forthcoming film called Kitten On The Keys . . . In the Walter Szurovy household (Mrs. S. is Risë Stevens) the stork flew down the chimney the other day and brought a son, Nicholas Vincent . . . Stravinsky will write music for a ballet to be performed at the revue with which Billy Rose intends to open his newly acquired Ziegfeld Theatre next season . . . The National Orchestral Association again has training courses this Summer, July 4 to Aug. 30, for players over 14 . . .

Here and There

George Szell will be one of the busiest conductors next season, as he is engaged to do nearly 60 guesting concerts with leading orchestras, aside from his regular duties at the Metropolitan . . . Beryl Rubinstein, out of the Army, but subject to call, has returned to his post at the Cleveland Conservatory . . . Arthur Loesser, pianist and critic, intends to give up music and become a doctor.

Felix Salmond, who seems to wield his golf clubs as well as he does the cello bow, made a hole-in-one on June 27, at the Ekwanok Country Club in Manchester, Vt. . . . In the forthcoming film, Hollywood Canteen, Joseph Szigeti does a comedy routine with Jack Benny, "something about violins." Leave it to the merry Jack to discover what's funny about violins . . .

Singing at a secret air radio camp in Canada, Hertha Glaz, contralto, had to reach the place by trolley car, automobile, motor boat, aeroplane and railroad. After the performance she was presented with the Royal Canadian Silver Wings. Incidentally, she says that eating with the men, she enjoyed the best steak she had in ages . . . Lt. and Mrs. Lambros Demetrios Callimahos announce the arrival of baby John Demetrios, at Arlington, Va., June 18, where his famous flutist father is doing military duty. This department, noted for its saturnine humor, is sending the infant a gift of a penny flute.

Behind The Keys.

Pianist Shura Cherkassky has a passion for motion pictures, and finds time between concert tours to be stand-in performer for sequences that show an actor playing the piano. In United Artists' picture, Voice in the Wind, Cherkassky is the 'ghost" for Francis Lederer, and for the opening of the picture May 31 at the Hawaii Theatre, Hollywood, he was also featured playing in person as a part of the benefit performance for the Red Cross.

ALBERT MORINI

Morini Reports 1944-5 Bookings Show Increase

Albert Morini, New York manager, returning from a two-month booking trip which took him to the Pacific Coast, reports not only an increase in the volume of business for next season but says he also finds that local managers and clubs as well as colleges are booking concert artists earlier than last year. Mr. Morini believes that much of the sudden increase in business is due to the policy of presenting concerts in defense plants and army camps where, many people are hearing good music for the first time.

Among the artists for whom Mr. Morini states he has booked almost sold out tours for next season are Anne Brown, soprano; Donald Dickson, American baritone, and the American Ballad Singers. He also reports great demand for the pianist-composer Percy Grainger, whom he books in collaboration with Mrs. Antonia Morse.

Mr. Morini has added to his list for next season Suzanne Sten, mezzo-soprano, and Leona Flood, violinist. Miss Sten came to this country with a background of opera and concert in Europe. Miss Flood has played in Europe, Australia and Canada as well as in the United States.

Stell Andersen, American pianist, and Maurice Eisenberg, cellist, are other prominent artists under Morini management.

George Bolek Artists Heard in Overseas Engagements

Many artist-pupils of George Bolek of New York and Baltimore, Md., are continuing their singing although in service overseas. Henry Heinmuller has been heard in England, as has Sidney Cowen, who also toured with a U. S. military band as soloist in Tunisia and Sicily and from Casablanca to Cairo. Capt. Ragnar Stefannson has been soloist with choral societies in Iceland; Cpl. George Calvin Schmidt is a chaplain's assistant in the South Pacific, and T/Sgt. Robert R. Branen, is singing for his "buddies" in China. Cpl. Wilbur Isaac, bass-baritone, serving in Africa, Oran, Salerno and at Anzio, includes two monasteries among his appearances. At home he has been soloist with orchestra, in oratorio, on the radio and on tour in the Southwest. Specialist 1/C William Chalmers has been conducting the chorus of 65 men at the Bainbridge Naval Training Station. He has appeared in opera, oratorio and on both the NBC and CBS coast-to-coast networks.

Elizabeth Bolek, soprano, has made appearances at camps and officers' clubs from the East as far West as Oklahoma. She is preparing the role of Mimi for opera next season. Dorothy Dittmar, soprano soloist at Christ Church, Baltimore, has been appearing for the USO.

Mr. Bolek recently presented five student recitals. Participating were Annetta Biddison, Marvin Clark, Dorothy Dittmar, Lt. Carroll Hutton, Dorothy Ebert, Marie Erck, Betty Fleet, Dorothy Gaphardt, Amalie Greif, Lloyd Hemmick, Carl Knepper, Rosalind Martin, Dolores Rebbel, Howard Schlutter, Thaddeus Siwinski, Betty Stewart, Margaret Talbott and Richard Meginnis.

Berumen Pupil in Bridgeport

Norma Verrilli, 12-year-old pianist pupil of Ernesto Berumen, played the Mozart D Minor Concerto on June 29 as soloist with the Bridgeport Symphony. Her tone quality and technical equipment brought favorable comment.

SUZANNE STEN

is now under the management of Albert Morini, who reports that he has booked her for a number of important engagements next season. The mezzo-soprano is well known for her many appearances in this country with leading orchestras, including the New York Philharmonic-Symphony, and Boston, Chicago and Pittsburgh Symphony Orchestras, as well as in recital and on coast-to-coast radio networks.

Starlight Opera for Birmingham

BIRMINGHAM, ALA.—Betty Whittington, gifted daughter of Dorsey Whittington, director of the Birmingham Conservatory of Music and conductor of the Civic Symphony Orchestra, and Mrs. Whittington, duo-pianist with her husband on many concert tours, was presented in recital before the Music Teachers' Association. At 14, she played with a maturity that was surprising, with excellent technic and interpretation, Bach's English Suite, No. 6, Beethoven's Sonata Pathetique, a group of Chopin, a Staccato Etude by her father, Debussy and Rachmaninoff numbers. She won an ovation, and was recalled many times.

A season of Starlight Light Operas will be given on Aug. 24, 25 and 26. Ralph Errole, tenor, and Martha Errole, soprano, will take the leading roles, supported by local singers and chorus. Raymond Anderson, director of music at Birmingham-Southern College, will direct. Cecil Abernathy, also of the college, will be stage director. The operas will be presented in Munger Bowl under the auspices of the college.

Dr. John Finley Williamson, Director of the Westminster Choir and College, and Mrs. Williamson, conducted the State Church Music Institute here at the First Baptist Church, June 5-9.

The Young Artists and Student Musicians presented David Allen Gibson, 15, in piano recital at the Conservatory Concert Hall. He won third place in the Edgar Stillman Kelley contest of the National Federation of Music Clubs, played at the State Convention of Music Clubs last fall, and is a pupil of Dorsey Whittington. ALICE GRAHAM

Maekelberghe in Recital

BALTIMORE, MD. — August Maekelberghe, Belgian-born organist, gave the first recital of the 33rd season of the Peabody Summer School of which he is a faculty member. Mr. Maekelberghe made a highly favorable impression in his debut here. His program ranged from a Vivaldi-Bach concerto to his own ambitious Fantasia which closed the program. Among the compositions was an arrangement by Charles Courboin, the soloist's former teacher, of Benoit's familiar Belgian Mother Song. Several encores were given.

Frederick R. Huber, manager of the summer school, is alternating recitals by faculty members with lectures by members of the Johns Hopkins University and Maryland Institute of Art faculties. GUSTAV KLEMM

The Theremin As a Musical Instrument

By LUCIE BIGELOW ROSEN

How is the theremin played? This question is so often asked that I am grateful for an opportunity to discuss its technique more fully than I have done. It is not yet at all generally understood even after more than ten years of Professor Leon Theremin's work here, and the introduction of other electrical instruments.

I admit that the appearance of the so-called "space-controlled" instrument is so fantastic that first audiences spend their time looking at it more than they listen. It seems impossible to anyone who does not understand the principle of operation, on which a very extensive technique can be based. Nothing has done so much harm as the "plucking music out of the air" advertisement. Another pitfall is the fact that, when with good luck and some skill we keep good pitch, there is often a suspicion that we are "putting one over" with gramophone records or wires behind the scenes. I had this experience several times, and was not comforted by realizing that it was, in a way, an oblique compliment to smooth and seemingly effortless playing.

Even this year I was startled to hear myself commended for the patience and faith of ten years in learning to find my notes! The fact is, I have been building instruments, not learning to play, most of this time; trying to get an instrument from the new invention that would play what I wanted in the way I desired, and that would become a reliable medium on which any musician could make his career. I believe any musical person could be taught to "find his notes" in five or six weeks; but remember that no one would recommend giving a violin or piano recital as soon as he knew where the notes were on his instrument. The acquiring of repertoire and technique comes after that. Of course, there was at first no repertoire for the new instruments, and no way to develop their resources except by boldly using the music available. But, as many instruments have borrowed from each other's repertoire, I will not apologize too much for the theremin.

New Type of Tone

The electrically produced tone, which at once attracted me, is a quite new sound in the world, perhaps one of the few really new things, for in most human experiences there is infinite repetition with small variations that are only superficial. As a witty Frenchman said, *"Plus ça change, plus c'est la même chose."* But the electrical sound is really startling because it is new. When it is not beautiful, it is more offensive than most other sounds we know. We have gotten used to their peculiarities or disorders, and we tolerate much more from them than we should, having agreed that they are inevitably accompanied by certain conditions, as when a string instrument is "scraped," or a wind instrument makes "Bronx cheers," or other phenomena of orchestra tuning occur. They are so customary as to be even pleasantly familiar to those of us who like orchestras, and, I say at once here, orchestras are my passion.

LUCIE BIGELOW ROSEN

Another thing about electrical sound is its extreme sensitivity to other influences than the player, and this is the chief problem encounterd in building a good instrumnt. If it is not well-measured and furnished with good parts, you hear occasional distortions that amount to pitch variation, such as sometimes occur in a gramophone slowing down or running slightly off key. A bad contact, or a wearing tube, or unstable current is reflected in the instrument. A critic observed, "There was a time when a theremin recital could not be given without an electrician being on the stage." But that time is passing as a result of extensive experiment with models that is still going on. The war has done much to help music because it has created a need to develop electric precision instruments such as were never known or asked for before.

The ideal electrical musical instrument will keep its characteristic sensitivity to the player, with more stability against its environment, weather and the like. It could have been more stable earlier if it were less sensitive, but its immediate human response is its highest attraction for player or audience.

Similarity with Song

Finally, there is a very old technique for these new instruments. The oldest musical art, that of singing, uses notes that have no place in space for our eye or hand to reach. The art of dancing trains a ballet to take up many different places on the stage, and have many positions of the legs, body, arms and head, fixed by the choreographer to specific bars of music. The training of the hands or any parts of the body, even of animals, to music is a long-practised art. This may be considered the beginning of the art of the theremin, or any "space-controlled" instrument.

The player measures his movements to stand at ease just outside the magnetic field for both hands, to be able to enter or withdraw at will, and control the whole area of sound.

The instrument is tuned for both hands before playing, the left hand for volume of sound and tone-quality, the right hand for intervals of pitch, and one must be sure the whole range of notes is within reach of the arm's length. The quality of sound is also affected by the manner of approach to the antenna as well as by the distance forward and back of the right hand. The vibrato adds effects; it can be slow or rapid or still at will. Many positions of the hand and arm, wrist and fingers have their value in unlimited gradations of shading and tone-color.

There is no helpless waving in the air to "find a note." The note is always first a definite thought in the mind as of a singer; it can be heard before it is played in the breathing speaker behind the player. The speaker is the third *ear*, as well as the mouth of sound, and it is the guarantee the player must rely on that he has the right position to begin on the beat with the note he means. The player should hear his note first and more than any other sound, for instance of the piano or other instruments. It permits the co-ordination of the hand with the ear which is the essence of the technique.

Activities of the Artists

Arved Kurtz, violinist, and assistant director of the New York College of Music, again exceeded the quota set when he gave his second War Bond Concert on June 15 in the auditorium of Central Jewish Institute, New York. With $15,000 as the goal, the recital, in which Otto Herz, pianist, assisted, resulted in $18,500 worth of bonds being sold. At his previous program when $10,000 was anticipated, the bonds sold totalled $12,250.

A recital for two pianos was given at the Clark Conservatory, Philadelphia, on June 26 by Agnes Quigley, Verna Scott, Norma Silverman and Dorothy Stout.

Rose Widder gave a lecture-recital at the Lakewood College Club in Cleveland on Streamlining a Century of Music.

Herta Glaz, Metropolitan Opera contralto, is busy fulfilling summer engagements, among them the Toronto Promenade, Detroit Twilight Concerts, the Starlight Series at Washington, D. C., the Lewisohn Stadium, New York, and the Hollywood Bowl.

Alfred Stobbi-Stohner, voice-teacher, operatic coach and accompanist, will tour New England in October after a Town Hall program. With Francis Flanagan he gave a Boston recital recently and also participated in the Hardebeck Memorial program in Town Hall, New York.

Josephine Antoine, soprano, and Mona Paulee, mezzo-soprano, both of the Metropolitan Opera, and Percy Faith, composer-conductor, were heard in recent concerts with the band and orchestra at the U. S. Naval Training Centre, Great Lakes, Ill.

Joseph Szigeti has been engaged to perform solos in the Warner Bros. forthcoming production, Hollywood Canteen.

Margaret Henderson Smith was soloist for Golden Hill Chapter, D.A.R. and a soloist at a party of the Society of Virginia Women in New York. As one of the sopranos at Brick Presbyterian Church, she has sung this season with the choir in Elijah, The Atonement, St. Matthew Passion and The Creation. A member of the St. Cecilia Club, she appeared with that organization at the Hotel Plaza Concert. On May 8 she was soloist for the Daughters of Ohio.

Stella Andreva, coloratura soprano, appeared as Violetta in La Traviata as guest with the San Carlo Opera Company. Miss Andreva was heard at the Center Theatre, New York City, on April 27 and May 6. On May 15 she sang at the National Theatre at the opening of the San Carlo's Washington season.

While in Oklahoma City recently, Marian Anderson broke her rule against holding auditions on tour by listening to a discovery of Lucius Pryor, a young Negro tenor by the name of John Anglin. Before an assembled group of music critics and music lovers, Miss Anderson declared that she saw no reason why Anglin should not have a "great career".

Antal Dorati, conductor and musical director of Ballet Theatre, conducted the Standard Oil broadcasts of May 28 and June 4. Dorati also was invited to conduct seven concerts at the Watergate, Washington, D. C., with the National Symphony Orchestra, between June 28 and July 9 after which he will appear in Seattle, San Francisco, and at the Hollywood Bowl, giving performances with the Ballet Theatre and several concerts.

Ramon Gonzales, pianist, artist-pupil of Harold Henry, who made his New York debut in Town Hall several seasons ago, gave a joint recital with Mildred Baldwin, coloratura soprano, in the Barbizon Concert Hall on June 5. His program comprised numbers of Chopin, Albeniz, Debussy and Liszt. Miss Baldwin was heard in arias from Marriage of Figaro and Mignon and songs.

Bartlett and Robertson will play Stephen Kovacs' arrangement for two pianos of the Liszt Hungarian Fantasy on July 16 at the Hollywood Bowl, Mitropoulos conducting.

Charles Everett, tenor, has returned from a tour of the South. Mr. Everett appeared at Clark College, Atlanta, Ga.; First Baptist Church, Covington, Ky.; A.M.E. Zion Church, Key West, Fla.; Fayettesville State Teachers College, N. C.; Paine College, Augusta, Ga.; and Durham, N. C.

Thomas Richner, pianist, made his second appearance at the Professional Arts Club, New York, at the spring musicale. He also accompanied Ann Nisbet, harpist, Barbara La Couline, violinist, Helen Blaho, Helevi Nordstrom, and Lois Sonerson, sopranos, and Phyllis Clendening, trumpeter.

Richard Burgin, assistant conductor of the Boston Symphony, led the final concert of the new Springfield, Mass., Orchestra with Ruth Posselt, violinist, as soloist. The orchestra, formed after a series of "pops" concerts, had a successful season; plans for a junior symphony are being made for next season.

Bruna Castagna, contralto of the Metropolitan Opera, sang at the Department of Justice concert in the U. S. Government Auditorium, Washington, D. C., June 19, at the launching of the Fifth War Loan Drive.

Marcel Salzinger's artist student, Elizabeth Foster, dramatic soprano, gave a concert at The Music Hall of the Cleveland Public Auditorium, June 4.

A new series of concerts under the management of Robert Fairfax Birch came to a close with the appearance of Elisabeth Schumann in Continental Hall, Washington, D. C. Others in the series were Alexander Kipnis and Grete Stueckgold.

Kenneth Spencer, Negro baritone, is entertaining men of the armed services in the South Pacific.

MINNEAPOLIS

By EARLE G. KILLEEN

The most significant final event of the season at the University of Minnesota was the last appearance of Mrs. Carlyle Scott as manager of the University Artists Course. Since 1919, Mrs. Scott has announced the attractions for the ensuing season at the concluding concert of the series, and in keeping with this custom, she appeared at the intermission of the Richard Crooks recital, but with her appeared Malcolm Willey, vice-president of the University, who presented her with a scroll from the regents, praising highly her years of service to the university and to the state.

The audience stood and applauded, and then, true to the custom of twenty-five years, Mrs. Scott announced the 1944-45 course, consisting of Helen Jepson and Charles Kullman, the American Ballad Singers, Mischa Elman, Vladimir Horowitz, Budapest String Quartet, Donald Dickson and Lily Pons.

Richard Crooks also celebrated the Silver Anniversary by doing the best singing of his several appearances here and added as an encore La Forge's Retreat, sung by Schumann-Heink at the first concert of this series in 1919. Frederick Schauwecker again assisted as pianist.

The closing concert of the Minneapolis Symphony Orchestra subscription series was given over to Brahms. Joseph Szigeti gave a vigorous reading of the Violin Concerto, and Mitropoulos provided sturdy versions of the Academic Festival Overture and the Third Symphony.

Opera for Pension Fund

The Minneapolis Symphony sponsored two performances of the Baccaloni Opera Company for the benefit of the pension fund. The first, Rossini's The Barber of Seville, attracted a large audience; Northrop Auditorium, which seats about 5,000, was well filled, but the audience was smaller for Don Pasquale on the second night. George Schick conducted the singers and the Minneapolis Symphony with admirable precision. Baccaloni was superbly the traditional basso-buffo, and the company was vocally and artistically up to the mark, though the size of the orchestra somewhat overbalanced the voices. However, these two works, which require rather intimate treatment, and not the grand style, were very artistically presented.

The final pair of concerts by the Apollo Club, with William MacPhail conducting, drew capacity audiences at the Lyceum Theatre. Igor Gorin, baritone, almost trebled the length of his part of the program, so persistent was the applause. The club, which was assisted by the Washburn High School Boys Glee Club for the first group of songs by Dickson, Handel and Converse, was gayly successful in a chorus version of Song of the Flea by Moussorgsky, and sonorously impressive in Tchaikovsky's Pilgrim's Song. Notwithstanding the heavy contributions to war service, the oldsters are maintaining the high traditions of the club under the leadership of Mr. MacPhail.

The University Symphony Orchestra, almost completely feminized, with Paul Oberg as conductor and William Lindsay, pianist, as soloist, gave a concert in Northrop Auditorium. Schubert's Romantic Overture; a Classic Suite by Paul Wirtz, now a member of the Minneapolis College of Music faculty; The Call of the Plain by Rubin Goldmark and the Fourth Piano Concerto of Beethoven comprised the program. Mr. Oberg keeps his student players within bounds, and achieves musical readings sonorous but clearly phrased. Mr. Lindsay emphasized the outline rather than the emotional content of the concerto and made of it a highly polished, cleanly articulated example of piano playing.

THE SALZEDO CONCERT ENSEMBLE
(Photo by Apeda).

Salzedo Concert Ensemble Heard in 19 States

The Salzedo Concert Ensemble (Carlos and Marjorie Call Salzedo, harpists; Ruth Freeman, flutist; and Ana Drittelle, cellist) following their extensive transcontinental tour, during which they appeared in 19 states, are preparing new programs for the 1944-45 season. Despite the transportation problems involved in travelling on tour with two concert grand harps, the ensemble did not miss a single engagement last season.

Programs included works for two harps, cello and piano, cello and harp, piano and harp, flute and piano, harp solo, and two harps, flute and cello. Appearances were made in New York, Pennsylvania, South Carolina, Tennessee, Arkansas, Indiana, West Virginia, Wisconsin, Illinois, Kansas, Oklahoma, Texas, Arizona, California, Oregon, Utah, Washington, Alabama, and Kentucky. While in California, overtures were made by a motion picture company, and as a result the artists may go to Hollywood this fall for a film.

Muriel Rahn Aids Bond Sales

Muriel Rahn, of Carmen Jones fame, appeared on June 19 in a special radio Screen Test program sponsored by MGM Pictures over Station WOR. On June 22 Miss Rahn left by plane to sing at the largest Fifth War Loan Bond rally in the State of Louisiana. She appeared in New Orleans on June 24 and in Baton Rouge on June 26.

Don Cossacks Outdoors

The season's end for the Gen. Platoff Don Cossack Chorus will occur on July 22 at Lewisohn Stadium, New York. Following a 6-week tour of 125 cities for the 5th War Loan Drive, the chorus, with Nicholas Kostrukoff conducting, appeared in Philadelphia's Robin Hood Dell, at the Watergate, Washington, D. C., and on an RCA broadcast.

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Will Demonstrate Instruments in N. Y. Schools

Continuation of a plan to give demonstrations of orchestral instruments to students under 13 in New York City schools has been announced by the National Orchestral Association. In the last season, this training orchestra sent sectional groups of its players in 39 visits to 14 public and private schools in the city under a plan devised by Leon Barzin, musical director of the association. The coming season's work in this field will open on Oct. 9 with rehearsals to be held on Mondays, Wednesdays and Fridays, from 4 to 7 p. m. Groups of students of any age will be invited to attend the first two events of each week. Recordings of the weekly broadcasts of rehearsals given by the Association over WNYC on Fridays at 5 p. m. will be made available to schools for study purposes on a rental basis.

Heckscher Theatre Forms Orchestra

The Heckscher Children's Theatre is establishing a Symphony Orchestra, as part of the Heckscher Foundation's activities. Walter Mantani, formerly conductor of the Metropolitan Junior Symphony Orchestra at the Metropolitan Museum of Art, will lead the ensemble. Boys and girls between 7 and 17 years old who are eligible will be trained without fee, and may apply for auditions at the Heckscher Foundation, 1 East 104th Street, New York.

Menuhin to Appear in Film

Yehudi Menuhin has been engaged to appear in a new musical film to be made by Metro-Goldwyn-Mayer.

MILWAUKEE

MILWAUKEE, WIS.—Following one of the most active music seasons in years, plans are under way for an even more fruitful and prosperous one.

Desire Defauw, who succeeded the late Frederick Stock as conductor of the Chicago Symphony, accomplished not only an unquestioned artistic success but his first season here resulted in a deficit of only $4,700 and a 40 percent refund to guarantors. He recently addressed the membership of the association sponsoring the concerts. Another season of 10 concerts will be directed by him here. Officers elected were: Norman Chester, president, Mackey Wells, vice-president, Walter Kasten, treasurer, Mrs. Harold E. Smith, secretary, Myra Peache, business manager.

Margaret Rice terminated her service as secretary-manager to devote her whole time to concert management. For 25 years she has been the leading figure in presentation of musicians and promotion of the Chicago Orchestra concerts.

Civic Concert Plans

The Civic Concert Association, whose local activities are handled by Anna Robinson, secretary, and Ethel M. Kelley had one of its finest local seasons. The campaign for subscriptions for next year succeeded so well that a series by the finest musicians obtainable is planned. Nathan Milstein, violinist, will open the course. Included in it will be a return concert by the Minneapolis Symphony Orchestra under Dimitri Mitropoulos.

Manager Donald Griffin of the Park Board concerts announced that another complete summer of concerts by orchestra and soloists will be opened with Reed Kennedy, baritone.

Although Jerzy Bojanowski has been chosen director of the Women's Symphony Orchestra of Chicago, he will be able to continue to direct the summer orchestra which he organized and conducted with signal success here last season.

Could the Metropolitan come again next season, no doubt the same success would await them; three weeks before Tannhäuser was announced 6,700 seats had been sold, and the performance at City Auditorium was a brilliant success.

Other outstanding features were the appearances of pianists Artur Schnabel and Artur Rubinstein; and the first program of Witold Malcuzynski, whose concert was truly sensational. He has been re-engaged by Raymond Mitchell for next season. The city's first Bach Week offered concerts in many leading churches and halls. The event promises to be an annual feature.

Donald Homuth, young Milwaukee cellist, has been selected by Leopold Stokowski for New York City's symphony orchestra. He is studying with Leonard Rose of the New York Philharmonic-Symphony.

JUSTIN McCARTHY.

Weschler Pupils Broadcast

Pupils of Prof. Angela Weschler gave an all-Beethoven and a miscellaneous piano program recently over WNYC.

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Texas City Has Boom

El Paso ended its season in a whirlwind of successes, packed houses being the rule. The Symphony Orchestra, under H. Arthur Brown, finished the most successful year in its history, with Igor Gorin as soloist.

The San Carlo Opera Company sang two performances here to big houses, under the management of Mrs. Hallett Johnson.

One of the famous Mexican Tipica Orchestras from Mexico City gave two concerts to very large audiences, also under Mrs. Johnson's management.

Josef Hofmann closed the series of the Community Concerts (his first appearance here since he was a very young man) and was received with great acclaim. Especially all the student members of the Association were there to hear this great artist.

The Community Concert Association held its campaign for next season and went over the top with 1,800 members, the largest in its history. The artists chosen for next season include Bidu Sayao, Charles Kullman, Robert Casadesus, and the Ballet Theatre. Those heard this season were, besides Hofmann, Rose Bampton, Zino Francescatti and The Baccaloni Opera Company in Barber of Seville.

The Pan-American Round Table gave a program of interest at the Officers' Club in Fort Bliss, presenting Adelina Aguirre, talented pianist from Chihuahua, Mexico; Winifred Porter of El Paso, and William Palou, Spanish violinist, stationed at Fort Bliss. This program was in the interest of Inter-American Affairs, the Round Table being entertained by Col. John K. Brown, commanding officer of Fort Bliss, and Mrs. Brown.

With the bookings already announced for next season, El Paso looks forward to another very successful season. Grace Moore and Tito Guizar are announced by the Ways and Means Committee of the Symphony Orchestra. Mrs. Hallett Johnson will present the dancers Veloz and Yolanda, with their company, The San Francisco Opera Ballet, and two performances of the San Carlo Opera Company. H. J.

Windingstad Decorated By King of Norway

Holder of a decoration from King Haakon of Norway, and a product of the Oslo and Leipsic Conservatories, Ole Windingstad has had a career of influence in America as an artistic missionary, especially for the music of the Scandinavian countries. Last February the Crown Prince and Princess of Norway made a special visit to New Orleans, and attended a concert conducted by him in their honor with the New Orleans Symphony. An all-Norwegian program presented works of Svendsen and Sinding, and the Grieg Concerto with Stell Andersen, pianist. This was not the first time that Mr. Windingstad had conducted for their Royal Highnesses. He had led concerts at the New York World's Fair, and one in their honor at the Metropolitan Opera House in 1939, as well as the Grieg Centennial Concert, which they attended, in Carnegie Hall last year.

Introduced Novelties

During five years as conductor of the New Orleans Symphony Orchestra, his 40 programs each season offered an interesting array of music of many countries. Popular concerts were given in a special series, and visits made to surrounding communities in Louisiana and Mississippi. The subscription series presented last season Lotte Lehmann, Efrem Zimbalist, Josef Lhevinne and Percy Grainger. A program which would have attracted connoisseurs in New York juxtaposed Robert Russell Bennett's Symphony, The Four Freedoms, and Richard Strauss' Parergon to the Domestic Symphony, a piano concerto for left hand especially written for Paul Wittgenstein, and played by him in its American premiere. An urgent last-moment decision to hold a War Bond Drive in the hall the same night made the program even more unsual.

Believing that "a symphony orchestra is a cultural institution and the conductor has a high function in leading the way to higher and broader musical taste," Mr. Windingstad also has encouraged composers and performers. Ferdinand Dunkley, New Orleans composer, conducted the world premiere of his work, On the Desert Trail. A first hearing was given last season to a new orchestration by William Durieux of Bach's Chaconne, and many unusual scores of the older repertory. A soldier performer heard in one of the popular concerts was Pvt. Alfred Bruening, violinist, who played the Lalo Symphonie Espagnole. Many officers and enlisted men were seen among the audiences of the New Orleans Symphony.

Building a "Real" Public

Mr. Windingstad does not think that an endeavor to provide "circus" features for symphonic audiences is destined to win lasting success. These attract mostly the "one-time" auditors, he says, who do not form a substantial nucleus for a subscription audience. Instead, his programs offered such all-time favorites as the Brahms First Symphony, Tchaikovsky's Romeo and Juliet, and substantial modern scores such as Sibelius' Violin Concerto, with many standard works of Bach, Mozart, Grieg, Saint-Saens, Tchaikovsky, Wagner and others.

"In my future appearances as guest conductor," said Mr. Windingstad in a recent visit to New York, "I shall endeavor to give my audiences satisfying scores, with enough of variety—so that inspired melody and solid structure shall form the groundwork, together with such novelties as seem to me to have more than ephemeral value. If conductors are not sincerely eager to lead the public to the pleasantest and best music, and instead the narrowest dictates of the box-office and the brief sensation rule, grave harm will be done to our musical structure." N. D.

JOHN GURNEY,
Metropolitan Opera bass-baritone, will appear in The Bohemian Girl in Dallas, Tex., and give ten concerts in that part of the country. An engagement in The Vagabond King in Grand Rapids, Mich., follows for the popular young artist.

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CHICAGO

By René Devries

Ravinia, summer home of the Chicago Symphony for the past nine seasons, has become its permanent festival playground. Mrs. Louis Eckstein, sole owner of the lovely sylvan retreat on the North Shore, has deeded the 36 acres to the community with Ravinia Festival Association as trustees. This announcement made by Percy B. Eckhart, chairman of the Association, in his address of welcome at the initial concert of the 1944 series, brought rounds of applause.

The first series of four concerts was directed by Pierre Monteux. Throughout his stay he was justly lionized, and the orchestra played under his skilled guidance better than it has in the past eight months, though its personnel has undergone vital changes since the close of the regular season last April. No soloists appeared while Monteux officiated, but a special program given by the Paulist Choristers of Chicago led to new victory by Father O'Malley at the special concert on July 2.

Grant Park Series

The tenth annual Grant Park Concert series was launched with the presentation of Minstrels of the Masses, a musical-dramatic Independence Day pageant commemorating the birthdays of Stephen Foster and George Cohan. First of nine Chicago of the Air productions to be heard at Grant Park this summer, this presentation conferred credit on Henry Weber, conductor of the WGN Symphony Orchestra, and his choristers and soloists. The next night the newly formed Grant Park Symphony Orchestra, under Rudolph Ganz, made its debut with success.

American Conservatory Graduates Large Class

The American Conservatory conferred degrees, diplomas and certificates upon one of the largest graduating classes in its history at Commencement exercises in Orchestra Hall. John R. Hattstaedt, president of the Conservatory, expressed himself as well gratified over the number of students who had passed all the requirements for the Master of Music Degree *con diligenza*. This year 21 students were awarded this honor and twenty-eight won Bachelor of Music degrees. Sara L. Hammerschmidt, organist; Jane Somers, Lucille Larsen, Marjory Maulsby, pianists; Claude C. Smith, baritone, Elizabeth Jeffries, coloratura soprano; Fannie Paschell, and Mary Carol Penn, violinists, assisted by the American Conservatory Symphony, under its regular conductor, Herbert Butler, in the commencement program, showed qualifications for solo honors won in open competitions. Allen Spencer, Dean of the Faculty, made the address, and President Hattstaedt seconded by Charles J. Haake, Dean of the College, awarded degrees and honors.

Chicago Musical College's 77th Commencement

The 77th Annual Commencement Concert and Exercises of Chicago Musical College was held at Orchestra Hall where a quite out of the ordinary program was given with the services of the College Symphony directed by Dr. Leon Sametini and an octet of talented students as soloists. Lillian Najarian piano student of Mollie Margolies, and Perry O'Neill, who has studied with Miss Margolies and Rudolph Ganz, excelled in their solos. Marilyn Hash, a student of Edward Molitore, sang Je suis Titania as her bravura piece. Georgia Anagnost, a pupil of Nelli Gardini, offered the aria Dove Sono in true Mozartean style. The violin department had in Eiko Yoshizato and Oliver Golbentson two experienced exponents from the class of Leon Sametini.

John Gale, pianist, and Fred Hoeppner, cellist, shared with their colleagues in making the concert enjoyable, if somewhat lengthy. The Rev. Gardiner A. MacWhorter delivered the Invocation and the awarding of Certificates and Degrees fell to Dr. Rudolph Ganz, president of the College, who conferred on Désiré Defauw the honorary degree of Doctor of Music.

Sherwood School's 49th Graduation

The Sherwood Music School, founded in 1895 by William H. Sherwood, has undertaken many changes in the past decade. Its vocal department today tips the scale favorably, while the violin and piano departments lag somewhat in the rear. These thoughts came to mind as we listened to the concert given at Orchestra Hall. Vocalists from the classes of Else Harthan Arendt, vice-president of the school, and those of Maria Hussa and Senia Greve, took first honors even though they had in Horace Bennet, Jr., pianist, a keen competitor, in the affection of the huge audience. The singers were Margery Elaine Smith, June Fletcher, Jean Butler and Yvonee Chauveau. Other pianists were Cynthia Hotton and Joseph Posta. One violinist, Wade Grieb, played the Allegro of the Mozart D Major concerto with a cadenza by Leopold Foederl. The Sherwood Symphony, under P. Marinus Paulsen, creditably played the overture to Mozart's Magic Flute. Walter A. Erley, President of the school, made the address and conferred the degrees.

Cosmopolitan School

In the Commencement Concert of Cosmopolitan School, of which Shirley M. K. Gandell is president and Edwin L. Stephen manager, a complete symphony orchestra made up of young students, provided an evening of enjoyment. Marcella Van Rosendale, Margery Michaelis, Crystal Groom, pianists; Gertrude Radis, Jean Nichols and Marian Teeters, vocalists; Bertime Corimby, violinist, and Dorothy Hoogenboom, and Edwin Elliott, organists, were the soloists. Rosetter Cole, Dean of the School, delivered the address and presented the diplomas.

Tales of Hoffmann Staged

From day to day there is a notable improvement in the presentations of operas by the Chicago Concert and Opera Guild, of which Silvio Insana is astute general director and skilled conductor. The latest production—Tales of Hoffmann—proved delightful to a capacity audience assembled in Eighth Street Theatre. Maestro Insana has accomplished wonders with his group, which has grown to professional stature, as shown in the performance under review. Orchestra and chorus shone under his skilled hands, while leading roles and minor parts, entrusted to young, seasoned singers, each deserved praise.

DePaul University Orchestra Heard

The De Paul University Symphony Orchestra ended its season with a concert directed by Richard Czerwonky. Thorne Hall, again filled to capacity, harbored a friendly audience which showered approval of the leader, his well trained orchestra and the soloists of the night: Shirley Greenspan and Beverly Magged, both advanced pupils from the class of Sergei Tarnowsky; Betty Jean Timm, soprano, artist-student from the studio of Margaret Lester, and Eleanor Chester, soprano pupil of Blanche Barbot. One of the highlights of the concert came when the orchestra performed a Lithuanian Rhapsody by Sister Mary Bernada.

Robert MacDonald Studio Events

Pupils of Lillian Price were presented by the Robert MacDonald Studios in a recital of songs at the Cordon Club this month. The participants were: Janet Ross, Patricia O'Malley, Gloria Morris, Clara Zwolinski, Sanda Lou Cross, Lila Formanaek, Ann Fulton, Therese Caravetta, Nan Rohrke, Kenneth McCord, Virginia Maina, Shirley DeHaven, Marcillia Serek, Naomi Weiss, Thelma Thompson, Janice Johnson, Alice Cunningham, Grace Bloom, Dorothy Jordan and Lois Willy.

American Opera Stages Faust and Traviata

Anna Del Prada, general director of the American Opera Company, presented Gounod's Faust and Verdi's Traviata on the same day at the Eighth Street Theatre.

Diane Orlich Gives Debut Recital

Diane Orlich, coloratura soprano, artist-student from the studios of Mme. Herman Devries, appeared in debut recital at Seaman Hall in Gary, Ind., under the auspices of Lambda Chi Omega sorority, Beta Eta chapter. The proceeds of the event benefitted the Mercy Hospital. The nineteen-year-old singer had the good fortune of having her mentor at the piano. Miss Orlich displayed the gamut of her artistry and a voice of beautiful texture adroitly used in all registers.

Beverly Watts in Songs

Beauty, charm, excellent musicianship, and a voice of luscious quality exceptionally well guided to express all emotion, are the outstanding virtues of Beverly Watts, soprano, who was presented by Senia Greve, in recital at Sherwood Hall. With her diversified and unhackneyed program, she won the hearty applause of a large audience.

Nakutin Presents Huge Class

Thirty-one students from the class of Alexander Nakutin at Kimball Hall gave an exhibition of vocal art in an interesting program that contained several American premieres. In the order of their appearance, they were: Lola Rand, Milton Ross started the parade

(*Please turn to following page*)

DANIEL SAIDENBERG, conductor and cellist, has been named chief of the music department of the OWI Radio Program Bureau. He will organize a series of broadcasts for the overseas division. Next season he plans several concerts with the Saidenberg Little Symphony.

Edouard Herriot Dies

Edouard Herriot, French statesman, died at his home in France, where he had been in retirement since 1940, according to an announcement made by DNB, German news agency, on June 13. Herriot, who had served with distinction as French Premier and Minister of Education, had written a book on Beethoven.

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(*Continued from preceding page*)

and were followed by Carole Marshak, Mary Seletos, Phyllis Anovitz, Gordon Thornley, Estelle Shapiro, Louise Borrows, Mary Kuchia, Sylvia Peika, Estella Walker, Henry Porter, Valeria Bernot, Iris Mitchell, Sidi Tousana, Lillian Giberman, Isobel Ford, Robert Ashe, Evelyn Walden, Leonard Mirvis, Rega Persy, Estelle Adams, Cartherin Kohlen, Ruth Green, Beatrice Greenberg, Margaret Martin, Norman Friedman, Rose Farina and William E. Johnson. All registered good training and native gifts. Dorothy Jones and Aveah Kogan played accompaniments. The recital that started at 3:00 o'clock closed with a buffet-supper for students and guests.

Doctor's Degree for Fausto Cleva

The honorary degree of Doctor of Music was conferred upon Fausto Cleva, General Artistic Director of the Chicago Opera Company, by the College of Music of Cincinnati last month. The honor was bestowed in recognition of Maestro Cleva's ten years as Musical Director of the Cincinnati Summer Opera. In the past ten months Cleva has conducted the Summer Opera in Cincinnati, the San Francisco Opera and the Connecticut Opera in Richmond, Hartford and Worcester, as well as the Dayton and Montreal festivals.

Rudolph Reuter on Tour

Rudolph Reuter, one of our top-ranking pianists, has been heard widely lately. He played in Monmouth, St. Charles and DeKalb, Ill., this month, and fulfilled several engagements with John Weicher, concertmaster of the Chicago Symphony, and Dudley Powers, solo cellist of the Orchestra, in recitals of trio music.

Elaine De Sellem Studio Notes

Betty Jane Bridges and Jacqueline Krump are singing with the St. Louis Municipal Opera Company. Miss Bridges recently furnished the program for the Catholic Poetry Society, appeared as soloist before the Mothers' Club of St. Leo's Church and in the past few weeks has been heard repeatedly by Service organizations and various hospitals here. Joy Dressler has sung in many concerts and church services in Highland Park and Waukegan, Ill. Gerald Grenlee has been singing with the WGN Theater of the Air and gave a program of Shakespeare songs for the Chicago Woman's Club in a Memorial Shakespeare Birthday Celebration. All these young singers are under the tutelage of Elaine De Sellem, of the voice faculty at American Conservatory of Music.

Other students from the same studio that are forging to the front are Sister Mary Narrine, who presented a number of students in recitals at Mercy High School last month; and Bess Portwood, who gave a recital at Southwestern University in May and a recital for the Music Club of Greenwood (Miss.) last month. Miss Portwood also serves as a Grey Lady in the Memphis Military Hospital. Irene Reynolds was heard in a Russian program by the 19th Century Club of Oak Park and sang for many Masonic Lodges in recent weeks. Katheryn Zook appeared in concert before the Olivet Nazarine College in Kankakee.

Howard Wells' Students Successful

Richard Feinberg won the Young Artists' Piano Contest of the Society of American Musicians, May 2; on May 6 the same young pianist won the $50. Scholarship Contest of the Chicago Artist Association, resulting in an engagement at Glencoe, Ill., May 24. Cpl. Julian Leviton, now stationed at Camp Ellis, Ill., appeared as soloist at the annual concert of the Elmhurst Women's Choral Club at York Auditorium, Elmhurst, Ill., recently. Diana Brodsky's brilliant recital at Curtiss Hall netted her an appearance at Beloit, Wis., a few days later; likewise Renan De Camp's successful debut recital at Curtiss Hall brought him an engagement at Winnetka, Illinois, last month. Eloise Matthies appeared at Orchestra Hall here in a program for the Sunday Evening Club.

Else Harthan Arendt Active

On Mother's Day, Else Harthan Arendt sang a solo at the morning worship service at the First Congregational Church in Oak Park. On the following day the choral conducting class of the Sherwood Choral group, under the expert guidance of Mme. Arendt, gave a program at Sherwood Hall. The Sherwood chorus of women's voices was heard to advantage in several Bach chorales; Philosophy by Wood, Gather Ye Rosebuds by Mark Andrews, works by Deems Taylor, Clokey, Elgar and W. H. Bell.

Evening of Chamber and Choral Music

Under the direction of Richard Czerwonky and Arthur C. Becker an evening of chamber and choral music presented the De Paul University Women's Choir led by Dean Arthur Becker, with Marjorie Anderson, soloist, and the De Paul Chamber Ensemble performing the Haydn Quartet in A Major; Weston's Arbeau Suite for woodwind quintet, and Saint-Saens' Trumpet Septet with Richard Czerwonky at the conductor's stand. The De Paul University Symphony Orchestra gave its final concert of the 1943-44 season at Thorne Hall, June 6.

American Conservatory Gets Winners

Four American Conservatory students were winners in the primary and junior sections of the annual contest conducted by the Society of American Musicians. The students, Joy Reeve, Elizabeth Ann Lofvander, Russel Stepan and Dorothy Byrd, played their award recital in Kimball Hall during June.

American Opera Society War Service

The American Opera Society's War Service Committee, which sponsors the sending of symphony records, musical instruments and radios to convalescent soldiers, gave a program arranged by Elaine De Sellem, president of the Society, at Gardiner General Hospital. The concert was furnished by Patti Barten, soprano, and Daniel Cobb, baritone.

Wilma Reynolds Abel at Curtiss Hall

Wilma Reynolds Abel, soprano reopened the Young American Artists Series directed by Charline Marmein, with a recital of more than ordinary interest. Robert MacDonald supplied sympathetic accompaniments for the singer, one of Carl Craven's advanced artist-students.

Beverly Watts at Hartland May Festival

Beverly Watts, soprano, was soloist at the third night of the Hartland, Mich., May Festival, where she furnished the program with Eric Gordon at the piano. Miss Watts this summer is to fill 20 concert engagements booked by Manager Harry Culbertson.

Rigoletto at Eighth Street Theatre

Verdi's Rigoletto was sung at the Eighth Street Theatre by a bevy of young local singers brought together by the Universal Opera Company, an organization that provides opportunity to worthy young American artists to be heard at no expense to themselves. An excellent cast of principals headed by Algerd Brazis in the title role, June Browne as Gilda at the first performance and on the following night, Julie Dawn singing the role, reaped warm applause from appreciative audiences.

New York H. S. of Music Gives Bach Staging

The New York High School of Music and Art on May 26 and 27 gave an opera, The Prince of Eisenach, based on music of Bach, including the Peasant and Coffee Cantatas, at Hunter College Auditorium. The libretto is by Leonard Manheim, of the High School faculty, and students produced the work and designed the settings.

Alexander Richter, of the music faculty, conducted.

Philadelphia Orchestra to Make Tours Next Season

PHILADELPHIA.—For the first time in three seasons, the Philadelphia Orchestra will tour extensively next season, its 45th year. Harl McDonald, manager, has announced that the ensemble will visit the Middle West from Oct. 29 through Nov. 4 and will make a winter tour of the South in February. Between Oct. 9 and 14, the orchestra will play six performances at the annual Worcester, Mass., Festival, and at the conclusion of its regular season will again participate in the Ann Arbor Festival, with concerts en route in Pittsburgh, Buffalo, Sagamore, South Bend and Toronto.

Eugene Ormandy and his musicians will also give their regular seasons next year in New York, Baltimore and Washington. Pierre Monteux is to be guest conductor at two pairs of concerts in this city and one program in New York. Saul Caston, associate conductor will be in charge of the Youth and Children's Concerts and for two pairs of regular subscription concerts here. The other programs will be under Ormandy's direction.

Soloists next year include Jascha Heifetz, Nathan Milstein, Erica Morini, Patricia Travers and Isaac Stern, violinists; Artur Rubinstein, Rudolf Serkin, Claudio Arrau, William Kapell, Rudolf Firkusny and Hilde Somer, pianists; Gregor Piatigorsky, cellist; and Alexander Hilsberg, concertmaster, Samuel Mayes, first cellist, and Edna Phillips, solo harpist.

Detroit Twilight Concerts Draw Capacity Audiences

DETROIT.—The Detroit Symphony Twilight Concerts at the University of Detroit Stadium have pursued an ascending curve—so much so that extra seats had to be placed in the Stadium to take care of the overflow crowds who came to hear Oscar Levant and Alec Templeton. The capacity for the stadium had been set at 10,000, but more than 12,000 were accommodated at the Templeton concert.

Advance ticket sales for the last three concerts — Gustave Haenschen, guest conductor, with soloists Vivian Della Chiesa and Thomas L. Thomas on July 5, Robert Stolz, guest leader, with soloists Hertha Glaz and Mario Berini on July 8, and Karl Krueger with Ezio Pinza, basso, on July 12—are proof of a highly successful season, financially as well as artistically.

A Minute Man flag has graced the stage of the stadium for these eight concerts, an award to the orchestra for having had a hundred per cent subscription to the Fifth War Loan Drive.

Pittsburgh to Have Opera

PITTSBURGH, PA.—Under arrangements completed by Martha M. Murdoch, regional director for western Pennsylvania for Fellowship Concerts and Ned Jaakobs, vice president of AMF Artists Service, a week of opera will be presented in Shrine Auditorium by the complete personnel of the New York City Center Opera Company. Mayor La Guardia of New York has been invited to attend the opening. Selma Kramer, pianist, will open a series of Fellowship Concerts in Carnegie Hall here. Miss Kramer gives her New York Carnegie Hall recital on Nov. 8.

Orchestra League Elects

CHICAGO.—Mrs. Leta Snow, of Kalamazoo, was reelected president at the meeting of the American Symphony Orchestra League last month. Attending were representatives from eight states. A. H. Miller was chosen vice president and R. L. Barron secretary-treasurer. Mrs. Snow appointed the following to serve with the officers on the executive committee: S. A. Sandeen, Joseph Kitchin, Raymound Gould, and Mrs. Helen Thompson. Theresa Shier, public relations chairman, was also made manager. George Kuyper, manager of the Chicago Symphony, gave an address.

ROBERT SHILTON AS RIGOLETTO.
After a busy season during which he sang leading parts with various opera companies in New York and other cities, the baritone appeared in the title role of the Verdi work with the San Carlo Opera Company in Washington, D. C., on May 18.

Tarnowsky Visiting West This Summer

Sergei Tarnowsky, Chicago pianist and instructor, has left his post at De Paul University School of Music until next September, to open a Master Class in Boise, Idaho, where he remained until July 1. His classes in Portland, Ore., are to be held from July 2 to 23; Los Angeles, Calif., from Aug. 1 to Sept. 7 and in Sacramento, Sept. 7 to 15, inclusive.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

An all-Brahms program conducted by Dimitri Mitropoulos, with Yehudi Menuhin as soloist in the Violin Concerto, was to launch the Hollywood Bowl's 23rd season on July 11. The conductor of the Minneapolis Symphony makes his Bowl debut on this occasion. Two days later he will conduct the Coast premiere of Morton Gould's Spirituals. Early season soloists include John Charles Thomas, July 15; Bartlett and Robertson, duo-pianists, July 16; and in the second week, Marian Anderson, contralto, and Veloz and Yolanda, dancers.

Operetta Premiere

A delightful light opera, Song of Norway, based on the life and music of Edvard Grieg, was given its first performance anywhere by the Los Angeles Civic Light Opera Co. to a packed audience in the Philharmonic Auditorium, June 12. The music, hauntingly beautiful, was culled from the most appealing works of the composer. Tasteful adaptations were made by Robert Wright and George Forrest, who preserved the spirit of the originals by popularizing without writing down. The orchestrations by Conductor Arthur Kay were extremely well done.

Much was made of themes from the Piano Concerto, played *in toto* at the end.

The story deals simply with the efforts of a devoted wife and a faithful friend, who finally convince the composer that the wellsprings of inspiration lie in his native land and are more important than the adulation of foreign sophisticates.

The production was stunningly mounted and beautifully costumed. Much glamor was added by the ballets, artistically devised by George Balanchine, and presented by the Ballet Russe company, headed by Alexandra Danilova, Frederic Franklin, Nathalie Krassovska and Leon Danelian. The Peer Gynt music was choreographed, as well as the final concerto.

The singing was of grand opera caliber, with Walter Cassell displaying a robust baritone as Grieg, Helena Bliss making a lovely Nina, with appealing tone, and Robert Schafer vocally fine as Rikard Nordraak. Irra Petina sparked the show with her dynamic character and vocal attractiveness, and Sig Arno provided inimitable humor as Count Peppi.

Modern Music Festival

The sixth annual Festival of Modern Music at the First Congregational Church offered a number of interesting novelties during two days. Violinist Louis Kaufman offered a lovely Sonata for violin and piano by Aaron Copland, with Ingolf Dahl cooperating, and a finely lyric Suite by William Grant Still, with Annette Kaufman accompanying. Dahl was represented by a somewhat angular Music for Five Brass Instruments.

William Schuman's Newsreel was played by a high school band, piano works by Lou Harrison were interpreted by Frances Mullen, and a somewhat dragging bassoon concerto was played by the composer, Adolph Weiss. The Cathedral Choir, directed by Arthur Leslie Jacobs, provided the climax with Malipiero's The Last Supper and a repetition, by request, of Britton's stirring Ballad of Heroes.

Violinist Heard

Violinist Dorothy Wade gave a beautifully played recital in Plummer Park Auditorium, May 29, with Emanuel Bay supplying fine accompaniments. Her tone was warm and luscious, infused with emotional timbre, and there was complete freedom of virtuoso technique. Her intonation was perfect and her interpretations made with fine musicianship and innate understanding. In a magnificent reading of the Sibelius Concerto, a Bach Sonata, a Vitali-Auer Chaconne and a group of short works.

Figaro Sung in English

The American Music Theatre gave a delightful English-text version of Mozart's Marriage of Figaro in the Philharmonic Auditorium, June 6, delivering lines and dramatic action as facilely as the music. Highlights were Virginia Card's Susanna, George Houston's Count Almaviva and George Burnson's Figaro. James Guthrie conducted skilfully.

Samoiloff Singers Score

Artists from the Samoiloff studios showed a number of excellent voices in recital before a capacity audience in the Assistance League Playhouse, June 10, Winifred Dunning supplying able accompaniments. Edwin Dunning's firm, resonant baritone and interpretative artistry were reaffirmed most engagingly in an aria from Herodiade and my own Along the Rio Grande. A phenomenal baritone, already of Metropolitan power, range and timbre, was displayed by a young Icelander, Gudmundur Jonsson; his voice held a rich emotional quality and his enunciation made every word clear in an aria from the Masked Ball and the Volga Boatmen's Song.

Roland Hughston showed an excellent, even tenor with ringing top tones in an aria from Tosca. Melva Hubert revealed a warm-toned soprano in songs by Charles Wakefield Cadman and Mary Carr Moore, both composers taking bows. Betty Mangan displayed a soprano of velvety texture in the Jewel Song, Shirley Transchel was vocally pleasing in Vissi d'Arte, Emily Richards showed lovely timbre in Depuis le jour, and Phyllis Botta was attractive in Bach-Gounod and Strauss items. Pleasing young singers were Betty Berto, Rhea Richman, Rawanda Kralik and Lela Hawley. Several of the young artists combined in ensemble numbers.

Beasley Artists Sing

Members of Mebane Beasley's Hollywood Grand Opera Co. pleased an aria-minded audience in the Wilshire-Ebell Theatre on June 4 with operatic excerpts in costume and with token scenery, supported by an orchestra efficiently handled by Curtis Stearns. Harold Reed's effective baritone in the Prologue to Pagliacci, Barbara Reeves' appealing mezzo in Carmen items. Nola Woodland's clear Caro Nome, Norma Locke's vocally secure Ritorna Vincitor and Robert Marks' firm Sparafucile were highlights, with Thomas Redican, Aroldo Colini, Grace Dellett, Ann Carmichael, Wilfred White, and Nace Hill contributing other roles competently.

(Photo by Jack Barsby)
CONSTANTIN BAKALEINIKOFF

Constantin Bakaleinikoff Again to Conduct in Bowl

Constantin Bakaleinikoff, who, in addition to being identified with motion picture music for several years, has a fine symphonic background, will conduct the concert in the Hollywood Bowl on July 22.

Bakaleinikoff was born in Moscow, on April 26, 1896. His father was an able, though not renowned musician, and instructed his seven children. When Constantin was nine, he enrolled in the Moscow Conservatory, and was graduated with honors in 1916 as a cellist and composer. He then entered the Russian army, and served with it until 1918. For ten years thereafter Bakaleinikoff traveled with the famous Russian ensemble, the Moscow Trio, touring Europe, the Orient and Dutch Indies. During this time he also appeared as guest conductor with leading symphony orchestras. Later coming to America, at the behest of Sid Grauman he led and developed the symphony orchestra at the Million Dollar Theater in Los Angeles. When talking pictures were introduced, he became musical director at Paramount Studios, later assumed a similar post with the Metro-Goldwyn-Mayer Studios, and since April, 1941, has headed the music department of the RKO Radio Pictures Studio.

Bakaleinikoff has appeared previously as guest conductor in the Hollywood Bowl, with the Los Angeles Philharmonic Orchestra, and with the San Diego Symphony orchestra in the Ford Bowl. He has given his services to the War Department on numerous occasions, conducting the Command Performance and This Is America programs.

R. D. S.

Sees American Music Appeal Growing

(Photo by J. Abresch)
LOUIS KAUFMAN

Does American music hold a special appeal for American audiences? It does, very decidedly, according to Louis Kaufman, American-born violinist, perhaps the first touring virtuoso to make a practice of including American music in all of his programs from coast to coast.

"The reaction of audiences in the large cities has been unfailingly favorable," Kaufman declares. "But the enthusiastic reception accorded the American items in the smaller centers has been particularly gratifying.

"In many of the small cities, it appears to be the practice for the young people to fill the first few rows. Their interest and evident understanding of the master works presages a coming generation that will be more musically appreciative than ever before.

Young Listeners Enthusiastic

"I have made a point of noting the reaction of these youngsters to the American selections. I have observed a heightened interest, an ofttimes visible response to the rhythms. They seem to grasp and feel this music most keenly of all. And we have had to repeat American numbers in response to applause on nearly every concert." (The "we" of Kaufman's last sentence is not editorial. It includes his charming wife, Annette, also American born, who is his accompanist and co-artist as well as helpmate.)

"It has been a great joy to us," Kaufman continued, "to look through new works and choose those suitable for our programs. I do not presume to say whether or not the items we have found are great music. But certainly they are good music. And they are, moreover, musical expressions of our time and our land, and as such deserve a hearing."

Having just completed his spring tour, Kaufman will devote the summer and fall to preparing his next programs and to playing in the motion picture studios, where he is much in demand as a soloist. In many screen dramas where a leading character has had to play the violin, it is Kaufman's tones that emerge from the sound track.

Kaufman utilized a short leave of absence to play a special concert on May 15, in Portland, Ore., for the War Mothers' organization. The Mayor of Portland was in charge of the event. The violinist appeared with the local Columbia staff orchestra enlarged to symphonic proportions in the Lalo Symphonie Espagnole and a group of solos.

R. D. S.

Lillian Stephen Heard

Lillian Stephen was soloist for the Texas Club at the recent observance in the Waldorf-Astoria Hotel, New York, of Texas Independence Day.

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PORTLAND

PORTLAND, ORE.—Frank E. Andrews, president of Ellison-White Bureau, has announced that two series of concerts will again be presented under its auspices in 1944-45. Listed in the Greater Artist Series are John Charles Thomas, Gladys Swarthout, Yehudi Menuhin, James Melton, Robert Casadesus, the Busch Little Symphony, and the Philadelphia Opera Company. In the De Luxe series are Richard Crooks, and William Primrose; Dorothy Maynor; Zino Francescatti; Jan Peerce; Luboshutz and Nemenoff, two-piano team; the Baccaloni Opera Company, and the Ballet Theatre.

A capacity audience listened to the last concert of the season by the Junior Symphony, Jacques Gershkovitch, conducting. An excellent performance was given the Allegro from the Symphony in F minor by a Portland composer, Gerard Gerritsen, whose splendid musicianship was evident in this composition. Claire Hodgkins, 15-year-old violinist, was the soloist in an intelligent performance of the Mozart Concerto No. 4. The orchestral numbers were received with ovations.

The Auditorium was again crowded to capacity for the first appearance in Portland of Helen Traubel. Her concert was the last in the De Luxe series of Ellison-White for the season. Miss Traubel proved herself one of the greatest singers on the concert stage today. Among her numbers were Wagner excerpts, Lieder, songs in English and Negro spirituals. The artist was generous with encores. Coenraad V. Bos, able accompanist, also did fine solo numbers.

The Music Teachers Guild entertained with a musicale and tea in the studio of the president, Elsie Lewis, for the benefit of its war work. An interesting program was presented by Eulah Mitchell, pianist, Phylis Bade, soprano, and Olga Stolee, contralto. Eleanor East assisted at the piano.

National Music week was observed again this year under the auspices of the Oregon Federation of Music Clubs. Mrs. T. V. Arnreiter state president, appointed Mrs. Mae Ross Walker, chairman for Portland, and Mrs. E. W. Ek, vice-chairman. Mrs. Walter Denton, of Salem, was state chairman. Interesting programs were given by music clubs, the American Guild of Organists, college and high school choirs, the Central Library music room forces and other groups. A delightful concert featured compositions of Esther Cox Todd, gifted Portland composer. The Art Museum was the centre of musical activities.

Concert Aids Service Families

An outstanding musical event at the Auditorium was the concert of two former Portland artists, Dorothy Fisher, contralto, and Louis Kaufman, violinist, with orchestra ably conducted by Joseph Sampietro. The concert, under the auspices of Station KOIN, was to aid Army, Navy and Marine mothers. Mr. Kaufman, one of America's finest violinists, came from Hollywood. His major number was Lalo's Symphonie Espagnole played with technic flawless and poised, and by unusual precision in phrasing and smoothness of tone. In shorter pieces, Mr. Kaufman was assisted by his wife, Annette Kaufman, an accomplished pianist. Miss Fisher's excellent voice, intelligently used, thrilled in two arias. In shorter numbers John Emmel accompanied.

Mrs. Fred L. Olson, Portland voice teacher, has been appointed representative at large for the Northwestern region, National Association of Teachers of Singing. Mrs. Olson was the first voice teacher of Portland's Jane Powell, starlet of the motion picture, Song of the Open Road, world premiered here on June 1.

A capacity audience greeted Alexander Schreiner, organist, at the Auditorium under the auspices of the First Christian Church. The Sanctuary Choir, under Lauren B. Sykes, assisted.

Clubs Hold Elections

At the annual meeting of the Oregon Federation of Music Clubs, Marjorie Trotter, of Portland was elected president, succeeding Mrs. T. V. Arnreiter. Other officers are: vice presidents, Mrs. F. R. Hunter, Mrs. J. C. Holden, Louise Woodruff, and the Rev. George L. Dum; recording secretary, Eva Graves O'Neil; corresponding secretary, Rozella Knox; treasurer, Vida Bennett; historian, Mrs. Walter Denton; custodian, Lota Stone; auditor, Lela Porth. The annual tea and musicale was held at the home of Mrs. Robert S. Farrell, for the benefit of the young artists fund. The program was given by Jean Handzlik, leading contralto of the Philadelphia Opera Co. Miss Handzlik also was soloist June 4 at the Art Museum, accompanied by her mother, Mrs. Leon Handzlik.

The 1944 state music competitive festival of the Oregon Teachers Association and the Oregon Federation of Music Clubs, was held at the Woman's Club. Arthur Benjamin was adjudicator. The Association, Amy Olmsted Welch, president, held its 29th annual convention also at the club. All officers were re-elected. Alfred Mirovitch, noted lecturer and pianist spoke. Ralph Dodds of Willamette University gave a concert.

The Portland Civic concert series, on Sunday evenings, opened on June 4. Joseph Sampietro, KOIN musical director conducts the orchestra. The soloist was Jane Powell. Subsequent soloists were Dorothy Fisher, contralto, and Bob McCoy, bass-baritone.

Mrs. Charles Gale is the new president of the Monday Musical Club. Officers were installed at a tea and musicale at the home of Mrs. Leland Hess. Robert Hirtzel, violinist, provided the program accompanied by Henry Arcand. Carlos Messerli, pianist, won the $100 War Bond prize in the National Piano Playing Auditions. He is a student of Ella Connell Jesse.

ERNA E. HOEFS

Florence Russell Pupils Heard

LOS ANGELES.—Dorothy Brockman, soprano, artist pupil of Florence Russell, now celebrating her 20th year as a Southern California vocal teacher, was heard in songs of Tagore on June 11 at the home of Mr. and Mrs. I. B. Benjamin. The entire Gitanjali Cycle was sung by this artist who for 10 years has been an assistant in the Russell Studios. Esther Brady, Smith Russell and Frank Cornwell, who with Miss Brockman form the Caroleers, also participated in quartets. Miss Russell numbers among her pupils Dana Andrew, baritone of the screen, Betty Wand and Virginia Rees, on tour with Horace Heidt, Alan Firestone, tenor, appearing in operetta, and Janet Littlewood, Patricia Baker and Olive Ponitz, all of whom have made public appearances.

Annie Louise David Aids War Effort

SAN FRANCISCO. — Annie Louise David, harpist, formerly of New York, has given up her professional work for the duration in order to devote herself to war work. She donated a harp to the USO and on Saturday nights for the past two years has been appearing at Army, Navy and Air bases, at Mare Island and at Letterman Hospital. On Sundays she is heard at Coast Guard barracks and Army posts; has entertained 1,397 service men at dinners in her apartment and corresponded with more than 600 people in the services.

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IN THE SCHOOLS AND COLLEGES

Westchester Conservatory Honors Friedelinde Wagner

WHITE PLAINS, N. Y.—The Westchester Conservatory of Music celebrated the fifteenth anniversary of the founding of the school with a reception on June 4 with Friedelinde Wagner, daughter of Siegfried and granddaughter of Richard Wagner, as guest of honor. Guests, including many prominent musicians from Westchester and New York, were received by the Board of Directors, headed by Benjamin Strong, president and the executive director, Mikhail Sheyne. John Haussermann, also a member of the Board and noted American composer, sponsored the reception.

Mr. Sheyne, after giving a brief talk on the school's history and activities, introduced the speakers. Olin Downes, music critic of the New York Times, paid tribute to Miss Wagner, who, after great hazards, came to America three years ago. A stage designer for opera, Miss Wagner said she hopes to launch a series of Wagnerian festivals, similar to those in Bayreuth, in this country.

Tea was poured by Mrs. Olin Downes and Mrs. Waldemar Lee of Puerto Rico and Washington, assisted by Mrs. Chauncey Newlin and Mrs. Saxton Fletcher. Mrs. John Haussermann headed the entertaining committee.

University of Michigan 1944-5 Series Announced

ANN ARBOR, MICH.—Plans for the 1944-5 season of the University Musical Society have been announced by Dr. Charles A. Sink, president. Ten events are listed in the 66th annual Choral Union Concert Series which will present Helen Traubel, Nov. 4; Cleveland Orchestra, with George Szell, guest conductor, Nov. 12; Fritz Kreisler, Nov. 17; Josef Lhevinne, Nov. 27; Carroll Glenn, Dec. 5; Boston Symphony, Koussevitzky conducting, Dec. 11; Vladimir Horowitz, Jan. 15; Westminster Choir, Dr. John Finley Williamson, conductor, Feb. 11; and Chicago Symphony, Desire Defauw conducting, March 19. The annual Christmas performance of Handel's Messiah will be given on Dec. 17 with Hardin Van Deursen as conductor. The fifth annual Chamber Music Festival of three concerts by the Budapest String Quartet will take place on Jan. 19 and 20. The 52d annual May Music Festival is scheduled for May 3, 4, 5 and 6, including four evening programs and two matinees, with the Philadelphia Orchestra, University Choral Union, Festival Youth Chorus and special soloists participating.

More Men at Eastman School

ROCHESTER, N. Y.—Approximately 30 per cent of the new class at the Eastman School of Music will be men, it was reported by Dr. Howard Hanson, director, when preliminary registration was completed. This is a gain of seven per cent as compared with last year. Dr. Hanson also stated that the enrollment was completed earlier this year than ever before. Before the war, the registration was equally divided between men and women. As usual there will be 400 undergraduates and 100 graduate students. Many discharged service men are among the students.

In connection with the summer session, a series of five concerts is being offered in Kilbourn Hall. The Tollefsen Trio was heard June 29, Nicholas Konraty, baritone, appeared on July 6, and Catherine Crozier Gleason, organist, July 13. Edith Weiss-Mann, harpsichordist and Eva Heinitz, viola da gamba will be heard on July 20 and Henrietta Schumann, pianist, on July 27.

Juilliard School Festival

A summer music festival of 20 artists' concerts opened at the Juilliard Summer School on July 4. Katherine Bacon, pianist, was the first recitalist. Others scheduled to appear from that date to Aug. 4 are Hugh Porter, Virginia Morley and Livingston Gearhart, Donald Dame, Helen Moore, Hardesty Johnson, James Friskin, the Kraeuter Trio, Daniel Gregory Mason, Sigismond Stojowski, Fraser Gange, Barbara Holmquest Naoum Benditzky and Muriel Kerr, John Harms, the Britt Trio, Rosalyn Tureck, Mack Harrell and Coenraad V. Bos, Alton Jones, and Sascha Gorodnitzki. The concerts are held Tuesdays through Fridays in the afternoon.

HANS JOACHIM HEINZ,
Viennese dramatic tenor, will teach at Peabody Conservatory of Music in the fall.

Ernest White Joins Peabody Staff

BALTIMORE, MD.—Appointment of Ernest White, musical director of the Church of St. Mary the Virgin, New York, to the faculty of Peabody Institute, is announced by Reginald Stewart, director. Mr. White has toured this country and Canada as recitalist. Former head of the music deartment at Bard College, he also has been associated with Manhattanville College of the Sacred Heart and the Pius X School of Liturgical Music.

Gustav Klemm has been named superintendent of the preparatory department, succeeding Virginia Blackhead, who retired. Mr. Klemm, Baltimore correspondent of the Musical Courier, is a graduate of Peabody.

The winter session of the Institute will open on Sept. 28.

Taylor Gets Mus. D. from Syracuse

SYRACUSE, N. Y.—The honorary degree of Mus. D. was conferred upon Deems Taylor, composer, and president of the American Society of Composers, Authors and Publishers. by Syracuse University at its 74th Commencement exercises on May 2.

Jacquet Presents Lyn Stiebel In Studio Recital

Lyn Stiebel, young Negro soprano, who made her New York debut in Town Hall two seasons ago, was presented in recital by H. Maurice-Jacquet in his Steinway Hall studio last month. Miss Stiebel who will tour next season under the auspices of AMF Artists Service, offered a typical program to be used on her tour of Fellowship Concerts.

Opening with a Handel aria, she offered numbers in French, Italian and German as well as an English group which included an excerpt from Gershwin's Porgy and Bess and Spirituals in arrangements by McGimsey and Reddick. She showed a command of vocal and interpretative resources and stylistic understanding of her varied list.

Among the invited guests who heard Miss Stiebel was Ned Jaakobs, vice president of AMF Artists Service, who forecast a promising career for the artist.

LYN STIEBEL

Joseffy Library Given to Illinois University

The Rafael Joseffy Memorial has presented its entire musical library to the University of Illinois, including symphonic orchestrations, scores, chamber music, piano compositions, all of standard composers. Much of the library is in foreign editions no longer obtainable. The music has valuable markings, revisions, and fingerings by Joseffy, together with other data the late master never made public. It is the intention of the University's Music Division to set up a Joseffy Memorial Library.

Baldwin-Wallace Appointment

BEREA, OHIO.—Esther Pierce, cellist, has been appointed to the faculty of the Baldwin-Wallace Conservatory of Music for the fall term opening on Sept. 4. A graduate of the Eastman School of Music, Miss Pierce has been serving as graduate assistant in the music department at the University of North Carolina where she received her M.A. degree last month. She has been a member of the Marianne Kneisel Quartet and the Willem Durieux Ensemble. In 1931 and 1932 she was first cellist of the Kansas City Orchestra under Arnold Volpe and later was a member of the Women's Symphony of Boston. Miss Pierce gives her first recital here on Oct. 15. The special eight-week term of the Conservatory opened on May 2.

Norfolk School Series

NORFOLK, CONN.—A series of six concerts at Norfolk Music School of Yale University was inaugurated on July 7 by the Tanglewood String Quartet and Bruce Simonds, pianist. The Gordon String Quartet was heard on July 14. Other programs include Karl Zeise, cellist. and Mr. Simonds, in a sonata list, July 21; The English Duo (Viola Morris, soprano, and Victoria Anderson, contralto), July 28; Emeline Ranaudo, pianist, Aug. 4; and an ensemble program by students, Aug. 11.

Krasner at Minneapolis College

MINNEAPOLIS.—Louis Krasner, violinist, has been engaged as instructor of violin at the Minneapolis College of Music. Mr. Krasner also will be in charge of the College Ensemble classes. He has appeared with the Boston Symphony, Philadelphia Orchestra, with European orchestras, and at the Library of Congress.

Rollins College Scholarships

WINTER PARK, FLA.—Two scholarships in piano, to members of the National Guild of Piano Teachers and their students, are being offered at Rollins College Conservatory of Music, Christopher O. Honaas, director. Exceptional proficiency in playing and high academic standing are required.

Alberti Holds Omaha Classes

Solon Alberti conducted classes for singers in Omaha under the sponsorship of Eugenie Whitmore from June 8 to June 15. Mr. Alberti reports his classes the largest in his 14 years of master class tours. He will conduct similar groups in Salt Lake City and Los Angeles before returning to resume his New York teaching.

Rachelle Shubow Studio Musicale

Rachelle Shubow, pianist, gave a musicale and reception for junior pupils at her studios. Participating were Elizabeth Nichols, Phyllis Russo, Helen Gittelsohn, Nancy Donnenfeld and Janice Mintz. Elizabeth Nichols also sang two songs.

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I See That

Ernest Friedlander, head of the cello department of the University of Wisconsin and cellist of the Pro Arte Quartet, became a naturalized citizen on May 25. Mr. Friedlander will tour the country as soloist and with the Quartet next season.

Vivian Della Chiesa will be soloist with the Toronto Symphony, July 20.

Alexander Uninsky will give a series of concerts in South America during July and August.

Frederick Jagel, Metropolitan Opera tenor, arrived in New Caledonia on May 18, according to an announcement from the concert division of USO-Camp Shows. Jagel will devote the summer to entertaining our troops in that area of the Pacific.

Lois Bannerman, harpist, was made an honorary member of Sigma Alpha Iota at Our Lady of the Lake College, San Antonio, Tex., on May 21. Following the initiation and concert, a reception was held for Miss Bannerman. The young harpist has just completed her second tour of the South since January.

The National Federation of Music Clubs is planning to furnish musical equipment to all hospital ships bringing wounded American service men from foreign battle fronts, it is announced by Mrs. Guy Patterson Gannett, president. Approximately 30 such ships will be needed.

Pierre Luboshutz and Genia Nemenoff, duo-pianists, are off to Rockport, Me., for the summer, returning in time for their appearance with the Philadelphia Orchestra at the Worcester Festival, Oct. 12 and with the Boston Symphony, Oct. 20 and 21.

Irene Haynes, who has been Managing Editor of Musical Digest for more than fifteen years and compiler of the various Pierre Key music reference books, announces that she is no longer associated with the Pierre Key publications. She will continue independently her work in the compilation of musical statistics and reference material for publication in book and pamphlet form.

Menotti's opera, The Old Maid and the Thief, was presented recently at Camp Upton by Jean Browning, Jean Carlton, Louisa Mara and Adolph Anderson, all from the Juilliard School of Music. Portable scenery, weighing 40 lbs., also was prepared by the school.

Kerstin Thorborg, contralto of the Metropolitan Opera, formerly of the Stockholm Royal Opera, has been appointed a Royal Court Singer by King Gustav V of Sweden.

Arthur Judson, manager of the New York Philharmonic-Symphony Society, has been named a trustee of the Westminster Choir School, Dr. John Finlay Williamson, director, at Princeton, N. J.

Astolfo Pescia, voice teacher of New York and Bridgeport, Conn., has returned from a visit to his sister, Mme. Elvina Gargiulo at Miami Beach, Fla.

Alfred Mirovitch has been engaged to give an eight-week summer master class and eight lectures at the University of Washington, Seattle. He also appears in recital there. On June 13 he lectured on the folklore and folk music of Russia before the Oregon Music Teachers Association.

Paul Boepple takes up his new duties as a member of the faculty at Bennington College at the opening of the fall term in August.

Ralph Jusko, bass-baritone, and Henry Cordy, tenor, have been added to the artist list of Concert Direction Annie Friedberg. Hardesty Johnson, another Friedberg artist, appeared recently at the Cincinnati Festival.

Dr. Felix Guenther spoke on music in exile over Station WNEW recently. His subject was What Hitler Did To and For Music.

Lukas Foss, composer-pianist, has been appointed official pianist of the Boston Symphony Orchestra.

Cpl. Gail Kubik, winner of a 1944 Guggenheim Fellowship and composer of the score for the film Memphis Belle, has returned to the First Motion Picture Unit, AAF, Culver City, Cal., from England, where he assisted in producing a documentary short film on the activities of the Eighth Air Force Bomber Command.

Marian Anderson, Negro contralto, was awarded the honorary degree of Doctor of Music at the 66th annual commencement exercises of Smith College on May 16.

The National Music League has added three more names to its artist list through auditions held in Town Hall—Mary B. Davenport, contralto; Barbara Troxell, soprano, and Paul Matthen, baritone. The judges were Paul Boepple, Leon Barzin and Carl Weinrich.

Ezio Pinza, Vivian della Chiesa, Thomas L. Thomas, Herta Glaz and Mario Berini will be soloists with the Detroit Symphony during July.

Delia Calapai, pianist, played a War Bond Concert at the Brooklyn Museum on July 16. The program was broadcast over WNYC.

Josephine Vila Artists In Many Engagements

Activities of artists under the management of Josephine Vila, Inc., have included the following:

Richard Manning, tenor, appeared with the Opera Guild of Montreal in Coq d'Or under the direction of Emil Cooper who immediately engaged him for later appearances in Tosca and Tristan.

Willa Stewart, dramatic soprano, was heard in the concert version of Aida offered at the May Festival of the Choral Society of Chattanooga, Tenn., J. Oscar Miller conducting. At the annual Artists' Concert of the society, she was heard with William Hargraves, Eleanor Knapp and Williard Young, other guest artists.

Daphne Hellman, harpist, has concluded an engagement as featured artist at Le Ruban Bleu, New York night club. Josephine Neri, soprano, and Mildred Talbot, contralto, fulfilled a three-week engagement with the New York Opera Guild. Frederick Schweppe, tenor, director of the organization, appeared in principal roles.

Mary McCormic, soprano of the Chicago and Paris Opera, appeared with Daphne Hellman, harpist, and George De Svirsky, pianist, on WNYC on a Treasury Hour program.

Maria Noelte, coloratura soprano, was soloist at the opening concert of the Naumburg Series in Central Park, New York City.

9 Artists Join S.A.I.

Nine nationally known artists have been initiated this year as honorary members by chapters of Sigma Alpha Iota, national professional music fraternity. They include Licia Albanese, soprano; Mona Paulee and Christine Johnson, mezzo-sopranos, of the Metropolitan Opera; Lois Bannerman, harpist; Jean Dickenson, radio and operatic soprano; Eileen Law, Canadian contralto; Blanche Thebom, mezzo-soprano; Lisa Minghetti, violinist; and Genia Nemenoff, pianist.

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Books

SECRETS OF VOICE PRODUCTION SELF-TAUGHT, by Edwin Hopins. Harmony Book Shop, New York. 79¢.

A pocket sized book with limp covers, containing 106 pages of close-packed information about the voice, its functions and correct methods in its use. The writing is not forbiddingly technical, but offers some especially interesting information about enunciation and the treatment of the various vowels. The exercises employ written directions rather than musical notation, and include such homely bits of advice as that which shows how to test whether breath is being wasted in singing by holding a lighted flame before the mouth. Good for the student who is struggling with the mysteries of breath control in singing as well as those engaged in public speaking and microphone work.

For the Violin

LET'S PLAY THE VIOLIN, by Y. V. Canalos. Mills Music, Inc., New York. $1.

This book of exercises and streamlined text makes up a series of first lessons for class or individual instruction. It is all very direct and graphic, being illustrated vividly, and containing many pictures of the correct position in playing, and the like. The exercises take up in succession the different fingers on various strings. Sound and practical.

For Orchestra

CIRCUS POLKA, by Igor Stravinsky. Associated Music Publishers, Inc., New York. Orchestra score. $2.50.

The subtitle, "Composed for a Young Elephant," gives a clue to the satiric quality of this morsel by the Russian modernist. It is a perky and beguiling number, with a good deal of humor for the sophisticated, both in the gay and rather raucous refinements of its harmony and the mastery of rhythmic subtlety which is one of this composer's chief achievements. Needless to say, the orchestration is consummate in its economy. The score covers about thirty pages, and requires a moderately large orchestra with percussion.

For Piano Solo

PRELUDE, by Andor Foldes. Carl Fischer, Inc., New York. 30¢.

Mr. Foldes, well-known pianist, gives us a rather brief but richly atmospheric piece in the contemporary harmonic idiom. It has a continuous off-beat chordal accompaniment which serves as a background against a nostalgic single melodic line. The Prelude is dedicated to the wife of the composer.

IDYLLIO, by Charles Haubiel. The Composers Press, Inc., New York. 60¢.

Idyllio is the second in a series of three piano pieces called Portraits. It is an atmospheric work in four sections, the third of which has its thematic material so elaborately constructed that three staves are used throughout the section.

SHEEP MAY SAFELY GRAZE, by J. S. Bach, and CHORAL PRELUDE by Dietrich Buxtehude. Transcriptions by Egon Petri. Boosey & Hawkes, Inc., New York. 45¢ and 40¢ respectively.

Egon Petri, the Dutch pianist, now residing in this country and teaching at Cornell University, offers two really lovely transcriptions. Since Sheep May Safely Graze has become so very popular in the two-piano version, soloists will surely welcome this Petri solo arrangement. The melodic lines and inner voices are handled masterfully in both pieces and there is a faithful adherence to the style of the originals.

VICTOR HERBERT ALBUM. M. Witmark & Sons., New York. $1.25.

A collection of eight of Herbert's better known numbers exclusive of those in his light operas. Several have fingering indications. Good value.

For Two Pianos, Four Hands

PRELUDE AND FUGUE IN G MAJOR, by J. S. Bach. Transcribed by Silvio Scionti. Ricordi & Co., Inc., New York. $1.

This is a substantial arrangement, with the parts well distributed for both players. There are many effective climaxes, and the rhythmic patterns in the Fugue are clear, precise and not too complicated. Recommended for advanced players.

MELODIE (From Orpheus and Eurydice) by Gluck. Arranged by Pierre Luboshutz. J. Fischer & Bro., New York. 75¢ per set.

A well balanced arrangement of this charming piece. It can be thoroughly enjoyed by amateurs as well as professionals.

PRELUDES by George Gershwin, transcribed by Gregory Stone. New World Music Corp., Harms Inc., sole selling agent. $2.

Another addition to the already formidable list of Stone transcriptions is a set of the first three Gershwin popular Preludes—in B flat major, C sharp minor and E flat minor. These arrangements are not very complicated and should be excellent material for radio programs.

Songs

SHOULD HE UPBRAID; music by Bishop, words by Shakespeare; edited, abridged and supplied with cadenzas by Estelle Liebling. G. Schirmer, Inc., New York. 40¢.

The most recent in Miss Liebling's series of arrangements for coloratura voice with piano is an arch excerpt from the Bard's works. The coquettish heroine tells how she would manage a difficult male by suiting her moods and action to his: meek if he scolds, flattering if he frowns, and gay if he is silent. The final section of the work, which has some fetching repeated roulades on the words "dance" and "play," is irresistible. The range is two octaves from D, with optional C, and there is a final short cadenza requiring great agility of voice, which might perhaps be omitted. The accompaniment is simple.

SONG OF THE A. A. A. (Marching Song of the Anti-Aircraft Artillery), words by Sgt. Herbert L. Miller, music by W. O. Henry Johnson. Theodore Presser Co., Philadelphia. Song, with piano, 50¢; band, 75¢.

Another service song with a good, hearty marching theme and words which, although no masterpiece, put into the singers' voices the determination to see things through with gusto. The refrain of the song is quite stirring and calculated to fit well into marching and patriotic rallies. E Flat to A Flat.

PEACE ANTHEM; words by Frank Vreeland, music by Edwin Franko Goldman. Mills Music, Inc., New York. 40¢.

This work anticipatory of victory was premiered at a concert by the Goldman Band in Central Park, New York, on July 2. It is a strongly tuneful work in simple march rhythm. There is no contrasting trio, and indeed the song has something of the fervent quality of a church tune. The premiere was given by a mixed chorus with the Goldman Band, so that the version for vocal ensemble doubtless will soon be published.

THE GAMBLER'S SONG, text and music by J. I. Yaysnoff. G. Winthrop & Co., New York.

In addition to stanza and chorus, this number is provided with a text for a recitation, in lieu of a second chorus, but leading directly into the final phrases. The style is dramatic and lusty, and the spinning roulette wheel, repeatedly referred to, can easily be pictured by the use of triplets. A good baritone song.

Duet for Soprano and Baritone or Tenor

WAS IT YOU?, music by Walter Golde; words by Margaret Bristol. G. Schirmer, Inc., New York. 50¢.

Recently added to the Schirmer collection of vocal duets, this work has an attractive poem as well as musical setting. The number has definite romantic appeal, yet is in good taste. There are brief solo opportunities for each voice. It ends *ff*, on high G for soprano, while the male singer may choose between middle G and E above it.

FOR ORGAN

TWO CHORALE PRELUDES on the tune St. James, by T. Tertius Noble. Galaxy Music Corp., New York. 75¢.

The first of these combined numbers is marked slow and very expressive. A brief introduction on the soft reeds is followed by the statement of the hymn by the French horn against soft strings. In the contrasting *vivace*, the 4 foot and mixtures of the great and swell are coupled to the pedal with 16 and 8 foot reeds and serve as the cantus firmus.

SONATA FOR TRUMPET AND STRINGS, by Henry Purcell. Oxford University Press, London; Carl Fischer, Inc., New York.

The arrangement for the organ is by Edward G. Bairstow. The sonata itself was discovered by Richard Newton in the library of York Minster. The first movement is a sprightly allegro moderato with the tuba prominent. A brief adagio, in softer vein using the voix celeste, is followed by an allegro vivace in the upper reaches of the instrument.

SATB

A SWEETER SONG, by Van Denman Thompson. H. W. Gray Co., Inc., New York, 16¢.

This "official" anthem, used recently in a countrywide observance in Methodist churches, is a setting of a poem by Whittier. Rhythmic changes and a flexible style give choir leaders opportunity for effective use. Occasional *divisi* groups give solidity.

TO WHOM, THEN, WILL YE LIKEN GOD? by N. Lindsay Norden. J. Fischer & Bro., New York. 20¢.

A majestic and joyful number, opening in the minor, with two soprano solos, and con-

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cluding with spirit in the major. Altos are briefly *divisi*.

THE LORD'S SUPPER, by Ada Billson. Hall & McCreary Co., Chicago. 16¢.

John Morrison has provided the text for this Lenten anthem, the basic idea of which is an excerpt from the Dresden Amen. The opening is marked unison or solo and there is a two-measure similar note before the close. With the melody of the final part in the alto, indications are that this should be the solo voice.

GOD OF BATTLES, by Peter De Rose. Robbins Music Corp., New York. 15¢.

Here is the much discussed poem by Gen. George S. Patton, Jr. Arrangements are available for SSA, SSAA, SAB and TTBB as well as a two-part setting. De Rose is known for his rhythm and this is no exception. It is militant in style, like the author of the text.

THE LORD IS MY SHEPHERD, by Dvorak. Elkan-Vogel, Inc., Philadelphia, Pa. 15¢.

H. Alexander Matthews has arranged this number from the Czech composer's Biblical Songs, for soprano solo with a humming chorus which is five-part to a great extent.

SSA

THE LIGHT OF THE LORD, by Mozart. (Im Frühlingsanfange). G. Schirmer, Inc., New York. 12¢.

Hugh Ross has made the arrangement and also adapted the text from William Cowper. Following a unison chorus opening, there is a duet for soprano and alto before the three-part chorus. Mr. Ross knows his chorus and also his Mozart. The result is a charming number in the religious vein.

WHEN JESUS LIVED IN GALLILEE. Traditional. G. Schirmer, Inc., New York. 15¢.

John Jacob Niles has made this adaptation from a native folk-carol and provided a soprano solo and unison children's chorus against the other three parts which alternate between humming and text.

FORWARD TO CHRIST, by Geoffrey O'Hara. Harms, Inc., New York. 16¢.

The solo has been arranged for three parts by Douglas MacLean, who retains the original idea and gives each group a brief individual opportunity.

SSAA

MADONNA, by Charles Haubiel. Composers Press, Inc., New York. 15¢.

Dr. John Warren Erb has made the arrangement of this number for women's voices. A highly effective work, not difficult and although in the Christmas vein, suitable for any occasion. The Ave Maria is softly intoned by one and then another of the two lower voices. The accompaniment has a repeated triplet figure, and the general mood is pastoral.

With the Publishers

The Edward B. Marks Music Corp., has contracted to publish Gardner Read's Night Flight, a tone poem for orchestra depicting a nocturnal aerial mission. The first performance of the work was given at the American Music Festival over Station WNYC.

Russian-American Music Publishers, Inc., have recently issued a number of new Red Army hit tunes direct from the fighting front, with English and Russian lyrics. Inscribed on each copy is the following statement: "The publishers, appreciative of the exemplary heroism of the Peoples of the U.S.S.R., deem it a privilege to set aside royalties in behalf of the Soviet composers."

Elsie Siegmeister's newest orchestral work, Ozark Set, has just been published by Edward B. Marks Music Corp., and an American Sonata for piano by the same composer will also be issued in the near future.

A new symphonic composition by Radie Britain, San Luis Rey (from Franciscan Sketches), was played recently by the Los Angeles Women's Orchestra, Ruth Haroldson, conductor. Miss Britain won further honors not long ago with her Phantasy for oboe and orchestra, which gained second prize at the American Music Clinic in Chicago.

J. Fischer & Bro. have issued a new Mass of the Holy Spirit by Alexander Gretchaninoff, completed last year in New York. It is listed as Op. 169. A few solo passages are provided and the general color reflects a slight nationalistic touch. This is another in a series of compositions by the noted Russian composer to the Roman Catholic liturgy.

Harold Henry Song Heard

I Made My Love Into A Song, a brilliant number for high soprano with words by Dorothy Quick and music by Harold Henry, is being programmed extensively by Zinka Milanov and Mobley Lushanya.

Barzin Heads NAACC

Leon Barzin has been named president of the National Association for American Composers and Conductors succeeding Dr. Sigmund Spaeth. Other officers chosen to serve until 1946 are: Harold Morris, William Schroeder and Alfred E. Drake, vice president; Mrs. Dean Gray Edwards and Mrs. Walter J. Pfizenmayer, secretaries; and Mrs. Earl C. Gillespie, treasurer.

Cadman Scores Fantasy Composed by Protege, 13

Edward Earle, 13 year old protege of Charles Wakefield Cadman, Mary Carr Moore and Mary Sinclair Taylor, has written a Fantasy, The Misbehaving Clocks, which has been given 18 times by the Pittsburgh Symphony, Vladimir Bakalienikoff conducting, and also by the Syracuse and Long Beach (Calif.) orchestras. During the summer the work, scored by Mr. Cadman, will be heard at the Hollywood Bowl.

Oberlin College Series Lists 9 Concerts

OBERLIN, O.—The series of Artists Recitals at Oberlin College has been announced for the coming school year by Dr. Frank Shaw, director of the Conservatory of Music. They are: Cleveland Orchestra, Dec. 5; Gregor Piatigorsky, cellist, Dec. 12; Nadia Reisenberg, pianist, Dec. 19; William Kapell, pianist, Jan. 2; Cleveland Orchestra, Jan. 9 and 30; Yehudi Menuhin, violinist, Feb. 15; Metropolitan Opera Ensemble, March 8; Adolf Busch Little Symphony, March 20.

All of the individual artists are new to Oberlin audiences except Piatigorsky, whose recital will be his third here. The Cleveland Orchestra will be heard under Rudolph Ringwall, Vladimir Golschmann, and Fritz Reiner. Members of the Metropolitan Opera Quartet are Jarmila Novotna, Hertha Glaz, Raoul Jobin and Martial Singher. With the Busch Little Symphony, Eugene Istomin will be the piano soloist in a concerto.

ANDOR FOLDES,

pianist, has gone under the management of Boosey & Hawkes. Mr. Foldes, since coming here in 1939, has appeared in 30 cities as recitalist and with orchestras, been guest artist for three consecutive summers at the Brigham Young University Festival in Provo, Utah, and conducted master classes in universities of the North and Midwest. Recently he completed a series of five New York recitals, and made an album of piano recordings to be released this fall.

Work by Soldier Killed in Africa to be Published

LONDON.—Herbert Smith, managing director of the publishing firm, Keith Prowse, Ltd., has announced the early publication of a score written under unusual circumstances. Michael Heming was a young student at the Royal Academy of Music prior to joining the British Army. On his way out to Egypt he composed two works. After his death in battle at El Alamein, one of these pieces found its way to England. It fell into the hands of John Barbirolli. He sent the sketch to Anthony Collins, who developed the themes and completed the score. The work is being performed by the Hallé and others of Britain's leading orchestras. H. L.

Baltimore Plans Lavish Season

BALTIMORE.—C. C. Cappel, manager of the Baltimore Symphony, has announced that Reginald Stewart, conductor of the orchestra, will be heard as soloist with the new group for the first time next season. Mr. Stewart was compelled, because of an overloaded schedule, to cancel his planned appearance last season. Other soloists engaged include: Gladys Swarthout (Nov. 8); Ossy Renardy (Nov. 15); Alexander Kipnis (Nov. 22); Vladimir Horowitz (Dec. 6); Mischa Mischakoff (Dec. 13); Alexander Sklarevski (Jan. 3); Gregor Piatigorsky (Jan. 10); Reginald Stewart (Jan. 17); Jennie Tourel (Jan. 24); Guest conductor (Feb. 7); Heifetz (Feb. 14); Earl Wild (Feb. 28); All-Request Program (Mar. 7).

The orchestra has extended its season and, for the first time, its full personnel will be heard in support of two performances at the Lyric by the Ballet Theatre. The Sunday series, popularly priced and presented by the Board of Municipal Music, number 12 concerts and will be divided into two series of six each. For the first time, one of the series will be given on Sunday afternoons, starting at 4 P. M. Most of these concerts will also have soloists.

Visiting Orchestras' Schedules

The National Symphony Orchestra, Hans Kindler, conductor, will return here for seven Tuesday evening concerts at the Lyric. Mrs. Bonney, local representative, announces the following guest artists: Richard Crooks (Nov. 7); Egon Petri (Nov. 21); Zino Francescatti (Dec. 19); Helen Jepson (Jan. 9); Mischa Elman (Feb. 13); Grace Moore (Mar. 6); Alexander Brailowsky (Mar. 27). There will also be three "special events"—Oscar Levant (Jan. 23); Ballet Russe de Monte Carlo (Feb. 9 and 10); and Lauritz Melchior (Feb. 19) will all be heard with the orchestra on the dates mentioned.

The Philadelphia Orchestra, Eugene Ormandy conducting, will return for six Wednesday evening concerts. Four of the half-dozen will have soloists: Nathan Milstein (Nov. 29); Claudio Arrau (Dec. 27); Artur Rubinstein (Jan. 31); Rudolf Serkin (Mar. 14). A special concert will be given on April 11 of Wagnerian excerpts conducted by Mr. Ormandy.

Mr. Capel, whose extra-curricular duties this summer consist of handling two series of Starlight Concerts at Meridian Hill Park in Washington, announces also that he will bring to the Lyric next season Alec Templeton (Oct. 28) and Fritz Kreisler (Oct. 21). Additional artists will probably be announced later. It is planned to present a concert next season by Serge Jaroff's Don Cossacks (booked by William Albaugh before his recent death) as a tribute to his memory.

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Singing the Syllables

Do you think it helpful for pupils to sing "Do-re-mi" syllables when playing their scales? I have several pupils who are in the eighth grade of school who enjoy this singing. They sing the pitch of the middle octave throughout a five octave scale. Sr. M.L.

The singing should be very helpful in playing with a better tone and also with better rhythm. If they sing minor scales, they probably would begin on "La" which might bring a musical disturbance if you later present chords with the scale work.

Themes

Do you approve of using piano arrangements of themes from the symphonies and music written for instruments other than the piano? There seem to be many teachers who think we should teach, especially in the early grades, only the music written originally for the piano. A.C.

If musical and pianistic, these arrangements are good to use in a limited number. By playing, particularly symphony themes, a pupil's appreciation for these orchestral works, is increased.

Grade Transition

Do you consider, from the teacher's viewpoint, the transition from Grade three to four more difficult than that from Grade two to three? G.B.

Most pupils require more time in so-called grade three materials but this should not present any special difficulty for the teacher. The transition should be so gradual (and preparation so thorough) that the pupil will sense no division in advancement.

Brilliancy

Several of my advanced pupils play brilliant pieces well but, as a whole, not satisfying. I have this same reaction when listening to pupils of other teachers and hope you can offer some general suggestions to improve this type of playing. P.A.G.

Your pupils, as many others, may think brilliance means only "loud and fast" playing. Suggest to them better tone quality, pianissimo effects, clearer enunciation, more pointed phrasing, less pedaling and a more flexible rhythm. With concentration on these suggestions, their playing should become more musical as well as more interestingly vital.

Counting

One of my pupils, a boy 16 years old, has come to the very definite conclusion that he is too old to "count". He refuses to count, even at his lesson and his rhythm is very bad. He dances well and wants to play swing music. Have you encountered such a pupil and if so, what did you do? H.F.

Remember you are, in this pupil, meeting pupils of adolescent age and they are a joy as well as a challenge. If you have a rhythm band drum in your studio have him beat time while you play some swing pieces he likes. Also, let him play the melody of these same pieces while you play a chord accompaniment. Remind him that the symphony orchestras and swing bands have a conductor who really "counts" for the players. If they need "counting" he surely does. If he still refuses to count advise him to discontinue his lessons.

Spelling

In reading articles about music I find different spelling used for the word "practice" and "practise" and "pedaling" and "pedalling". Which is the correct use or which is preferred by musicians? I.J.

"Practice" seems to be the preferred spelling for usage both as noun and verb; "pedaling" has more recently been designated as preferable.

Minor Solos

Would you give me the titles of a few second grade solos in minor keys, something suitable for boys? D.D.

Review the following solos: Arab on Horseback by Cobb; Mechanical Men by Nevin; Dance of a Russian Sailor by Gliere; Cave of the Pirates by Frost, and October Wind by Kasschau.

Summer Work

One of my pupils has just completed Book One of a piano series and I do not wish to have her begin Book Two until fall. Can you suggest material for her to study during the summer? B.G.

Select two or three pieces from the easier Bach or Mozart. One of the following books will be found interesting: Pastels of Melody by Rodgers; Tone Miniatures by Kuester; Seven More by Couper; Four and Twenty Melodies by Bentley, and Rhythm Sketches by Rodgers.

Sight Reading

I have been trying for two years to teach a pupil to sight read. There has been little progress and I am beginning to think this pupil lacks some basic requirement. Can you state briefly, the necessary requirements for pupils to develop into fair sight readers? T.R.

First of all, a pupil, through training, must have a complete understanding of the musical page he is to read; then he must have concentration, alert mental and visual perceptions, piano technic (this includes the keyboard sense of finding the keys without looking at them), and finally, much practice in sight reading. A naturally slow thinking pupil needs training in oral dictation for "alert responses" before attempting to sight read even a short four-measure phrase.

Schneider and Kirkpatrick Heard at Universities

Under the auspices of the Elizabeth Sprague Coolidge Foundation of the Library of Congress, Alexander Schneider, violinist, and Ralph Kirkpatrick, harpsichordist, fulfilled a transcontinental tour this summer. Following their appearances in three programs at the Berkshire Museum, Pittsfield, Mass., they were heard at the Universities of Chicago, Kansas, Illinois and California, Occidental College, Stanford University, and the Dominican Convent in San Rafael, and will conclude their tour this month in Oregon and Washington, with final appearances at Colorado Springs.

Mininberg Gets Degree

For "outstanding achievements in the field of music education," Ian Mininberg, educator and lecturer, has been awarded the Mus.D. degree by the New York College of Music. Dr. Mininberg is the editor of two music magazines and the author of several treatises on piano technic. He has conducted master classes throughout the country for teachers of piano.

La Juive at Garden

Halévy's opera, La Juive, was performed at Madison Square Garden on Flag Day, June 14, with Maurice Frank as producer. The singers in the leading roles were Arthur Carron (Eleazar), Doris Doree (Rachel), John Garris (Leopold), Vicki Laurence (Eudoxia), Sidor Belasky (Cardinal), George Cehanovsky (Ruggiero). Michael Fiveisky conducted. Owing to the immense size of the auditorium the loudspeakers were so amplified that no exact estimate could be made of the quality of the vocalism, but it sounded stylistic as far as Carron, Doree and Garris were concerned, and all the cast acted efficiently. The conductor's part was an excellent achievement. The costumes were good. The "scenery" consisted of modernistic pictures thrown on a rear screen. Before the opera, Flag Day ceremonies took place, sponsored by the Jewish War Veterans and other military agencies. The Garden was about half full. D. N.

Firkusny in South America

Rudolf Firkusny, Czech pianist, is having an all-year-round concert season. Now on his second South American tour, which will take him as far as Caracas in Venezuela, he returns to the U. S. to be guest soloist on the Sept. 3 broadcast of the New York Philharmonic-Symphony.

Schick for Chicago

George Schick conducts performances of Aida, Trovatore and Traviata at Soldiers Field, Chicago, on July 21, 22 and 23.

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BOOKS

OLD MASTERS FOR YOUNG PIANISTS, selected by Marianne Kuranda. Associated Music Publishers, Inc. 90¢.

This collection illustrates the fact that the classics express much of contentment, pleasure and gaiety. Here is music which cannot fail to appeal to pianists, young and old. Some selections, particularly those of Johann Sebastian Bach, are often found in recital programs of junior pianists. Others will provide new material for many teachers and students. This is an ideal collection for those exceptional children who arrive early at a more or less mature appreciation of music with technic to correspond. Some children, very few in number, play this music without the long period of study in the carefully graded work so well provided by the modern music publishers. They may be compared to athletes who "travel light" dispensing with many things and retaining that which leads them directly to the goal. The importance of the average music student is perhaps better realized in America than in any other part of the world. His place in the community and in the musical world of tomorrow as performer and listener is recognized now as never before. Whether these pieces are played after one year of study or, as in most cases, after three or four years the book will be a source of inspiration. The masters represented in its 28 pages are Handel, Couperin, Johann Sebastian Bach, Rameau and Carl Philipp Emanuel Bach.

FUN IN SONG, by Lillian Cervenka. The Willis Music Co. 50¢.

For the first grade, 36 pages. Very easy arrangements of familiar tunes for piano solo. Very often the child's greatest appreciation is found in these arrangements of folk tunes, hymns and patriotic songs. For this child, interest will be sustained by assigning these arrangements along with other foundational work. The book has an incentive quality proved by the personal experience of the author and is recommended to teachers of beginners.

PIANO SOLO

IN TOY TOWN, by William Lester. Breitkopf and Hartel. 75¢.

A suite of six pieces with descriptive verses. Each piece describes an episode in Toy Town. Youngsters in the fourth grade will derive pleasure and profit from the little suite. All children will enjoy the vivid pictorial quality of each piece as it is played for them.

THE THREE B'S IN A HAPPY MOOD, by Eric Steiner. Schroeder and Gunther Inc. 30¢. In C and F major, Grade two.

Three happy themes by Bach, Beethoven and Brahms are used in this well integrated piece of three pages. The whole is in excellent taste and fills the teacher's need for a piece with the flavor of the classic school and interesting to average children of our time. No substitute has been found for the classics, with the necessity for a clear-cut articulation and phrasing, together with the demands of counterpoint for independence of right and left hand. This is a splendid introduction.

TO A CLOUD, by Bernice Benson Bentley. Clayton F. Summy Co. 30¢.

Two pages, in the key of Eb major, grade three, 4/4 rhythm. A quiet dreamy piece. Impression of the cloud whose shadow moves slowly over the sun-bathed landscape. This is a composition of easy and obvious interpretation which will be especially attractive to pupils of 12 years and over.

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THEME FROM SECOND PIANO CONCERTO, by Rachmaninoff, arranged by Maxwell Eckstein. Carl Fischer Inc. 30¢.

An arrangement of a popular theme for the third grade. Made easy by a single melody line for the right hand part. No octave stretches and few seventh intervals.

VALSE DEBUTANTE, by James Francis Cooke. Theodore Presser Co. 35¢.

Three pages, in A flat and D flat major, late third grade. An original and interesting waltz. Conscious analysis of the harmonic structure, playing the bass part separately, will speed study and memorization. A recreational number with greatest appeal for the student of twelve years or over.

LONGING, by Grace Helen Nash. G. Schirmer Inc. 30¢.

Andantino, two pages, in C major 6/4 rhythm, grade two. A piece for the adult with mature appreciation and limited playing ability. It may be assigned in that critical time before technic is equal to the playing of desired music. While answering this special purpose, it will be found a good piece for many other students of the second grade.

THE SHEPHERD AND THE ECHO, by Genevieve Davis., Harold Flammer, Inc. 30¢.

Two pages in the key of G major, 4/4 rhythm, Grade Two. A fanciful echo piece in which the echo plays tricks by making slight changes in the tune played by the shepherd's flute. Here we have the elements of good teaching material for children, simplicity, melody and an idea which gives the motive for careful phrasing, shading and interpretation.

SUNSET, by Bill Gillock. Elkan Vogel Co. 30¢.

Two pages, in the key of E flat, ¾ rhythm, grade three. A slow composition with a bass melody, beautifully harmonized in massed chords. Interpretation depends on use of the damper pedal and an ability to move slowly to a climax in tone and feeling. Designed for tone work in the fifth finger, left hand, the piece possesses real musical value.

BOLERO IN BLUE, by Franz Mittler. Musichord Publications. 30¢.

A little bolero in C major, three pages, for third grade. The quickening and slackening of speed in each measure, in accordance with the rhythm pattern of the dance, results in a piece surprisingly easy. Its immediate success is predicted.

THE CHASE, by Thilo Becker. Delkas Music Publishing Co. 30¢.

Two pages, in 6/8 rhythm. A little hunting song in A major. The sound of hunting horns is suggested in the intervals of fourths and fifths. Recommended for advanced second grade.

GOING TO MARKET, by Walter Rolfe. Century Music Publishing Co.

Both themes of this easy waltz are in the key of C major. Extremely easy and attractive, the piece may be introduced in late first grade work.

PYGMY PARADE, by Ernest Harry Adams. Arthur P. Schmidt Co. 40¢.

Four pages, in the key of F major, 2/4 rhythm. A miniature burlesque, lively and exhilarating. It provides an opportunity for brilliant and positive playing in third grade work. Such pieces find favor with young people and call forth their best effort.

DANCE OF THE SHEPHERDESSES, by Thomas F. Dunhill. G Ricordi and Co. 45¢.

Two pages, in F major, in 6/8 rhythm, grade two. A lilting dance tune in which the left hand, in addition to providing a harmonic background, assists in certain melodic parts, simplifying performance. A melodic charm pervades the piece along with many other good qualities for teaching and studying.

SONG BOOKS

Two New Song Books for Children

WORK AND SING, a collection of 31 songs selected and arranged by Elie Siegmeister, with illustrations by Julian Brazelton. William R. Scott, Inc., New York. $2.50.

This collection, subtitled The Songs That Built America, includes songs of the sea, west, of railroads and river boats, country and city, supplemented with commentary, annotations and a critical bibliography. It is evident that Mr. Siegmeister, one of the foremost authorities on American folk music, has selected these songs with great care. He has devised special arrangements for this book with simple piano accompaniments, so that they are both easy to sing and to play. It is vividly illustrated.

THE AMERICAN SINGER. Book II, American Book Co., N. Y. 96¢.

A collection of 144 songs by and for children. The simple one-line melody piano accompaniment makes this music accessible to the tiniest of musicians. There are illustrations and explanatory notes throughout the 190 page volume.

Federation of Music Clubs Makes Young Artists' Awards

Three winners of partial scholarships, awarded by the National Federation of Music Clubs, are attending the National Music Camp at Interlochen, Mich. They are Robert Reser, 16, Elkhart, Ind.; Charlotte Amidon, 14, of Miami, Fla., and Genevieve Terry, 18, winner of the Edgar Stillman Kelley Junior Scholarship in 1942. They were selected by Dr. Joseph Maddy, director of the camp, and Mrs. George W. Langford, Eastern Regional Vice President of the Federation.

Bulletins announcing the 16th biennial Young Artists Auditions of the Federation, carrying $1,000 in awards in piano, violin and voice, are being sent to state chairmen. Artist sponsors for the auditions, to be held in the spring of 1945 in New York, are E. Robert Schmitz, piano; Louis Persinger, violin; Nevada Van der Veer, female voice; and John Hoffmann, male voice.

Bernice Frost Judges Contest

ROSELLE PARK, N. J.—Bernice Frost, on the faculty of the Juilliard School of Music, and Dr. Edna McEachern, head of the music department at Montclair State Teachers College, were the judges at the state contests in piano recently in Roselle Park H. S. sponsored by the Department of Music of the New Jersey Education Association. Warren Malpas and Veronica Scott were co-chairmen of the contest committee which also included Claire Kantner and Mrs. Ellen McCloskey.

Dean Dixon Founds New Youth Orchestra

Dean Dixon has announced plans for a new organization, the American Youth Orchestra, sponsored by American Youth for Democracy. It will comprise players between 16 and 38 and will perform throughout New York City.

Mr. Dixon and Yella Pessl have been elected to the executive board of the Music Teachers Chapter, Teachers Union, CIO. Others named were Henrietta Michelson and Dr. Wallingford Riegger. Officers are Dr. Charles W. Hughes, chairman; Lenore Chapman, executive secretary; Jennie Widerlight, corresponding secretary; Ethel Fineberg, financial secretary.

Patrice Munsel Heard in Portland

PORTLAND, ORE.—A post-season concert which created great interest and won ovations was that of Patrice Munsel, young coloratura soprano of the Metropolitan Opera. The concert, sponsored by Ellison-White bureau, brought out an audience which filled the Auditorium to capacity.

The summer music festival of the Hood River Music Association, held in the Hood River High School auditorium under the direction of Boris Sirpo, presented its orchestra and choral group. Heimo Haitto, brilliant young violinist, was the featured soloist. The concert was repeated at The Dallaes, Oregon, again successfully managed by Mrs. Abe Bercovitz of Portland.

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STUDIO NOTES

Hedwig Rosenthal Pupils Heard in Recital

Young artist-pupils of Mme. Hedwig Rosenthal appeared in recital on June 13 in Carnegie Chamber Music Hall. The program comprised solos and excerpts from concertos.

Stephen Temmer was heard in two Bach numbers. Gertrud Rennert, 11, played a Mendelssohn Rondo. Arthur Marcus gave a skilfull reading of the first movement from Beethoven's Appassionata Sonata. Minerva Friedman, 12, was heard in Scarlatti and Chopin numbers and Charles Rosen proved technically adept in five parts of the Schumann Kreisleriana. Elly Kassman contributed a Chopin scherzo. Neil Levenson, 10, who appeared over WNYC on June 19, offered Chopin's Fantasia-Impromptu, a Liszt valse and the second movement from Chopin's F Minor Concerto with Mme. Rosenthal at the second piano.

Three works of Moriz Rosenthal, including the fantasy on Johann Strauss, and Ravel's Ondine were played by Herman Arminski.

Chopin and Scarlatti numbers were presented by seven-year old Brigitte Dolores Loewy while Frances Shelton gave a stirring reading of the Liszt Campanella after playing Mozart and Debussy numbers. Two etudes and the A Flat Major Polonaise of Chopin were presented by George Chajet. Stella Halpern played beautifully the third movement of Beethoven's Emperor Concerto. Norma Frisch had success with Liszt's E Flat Major Concerto with Mme. Rosenthal at the second piano. Thelma Roberts offered the first movement of the Grieg A Minor Concerto with Charles Rosen at the second piano. Lester Taylor and he concluded the program with the first movement of Tchaikovsky's B Flat Minor Concerto, Rosen playing without a score.

Lucie Lenox Studio Activities

Emery Darcy, Metropolitan Opera tenor, on June 25 was soloist with the National Symphony at the Washington, D. C., Watergate. He sang Parsifal on June 1 in Denver. Recently he was soloist in Town Hall, New York, at the Carl Hardebeck testimonial concert.

Vivian Salonikas fulfilled an engagement during Music Week and presented her own pupils on June 25 in Stratford, Conn. Hazel Harenberg, soprano, was soloist on May 27 at the Cucchiello-Policastro wedding in Newark, N. J. These artists are from the Lucie Lenox New York studio.

Harriot Eudora Barrows Singers in Recital

Harriot Eudora Barrows on June 3 presented five singers in her New York studio. S/S John S. Herrick, baritone, concert and radio artist, opened the program with a splendid rendition of the Herodiade aria Vision Fugitive. Later he was heard in Sotto il ciel by Sibella and Eri tu of Verdi, displaying smooth vocal line and resonant high tones.

Dorothy Hunniford, contralto, a well poised and experienced singer showed rich vocal quality and interpretative talents in an aria from Tchaikovsky's Jeanne d'Arc and a group of finely sung English songs, of which the substituted number, White Horse of the Sea (Warren), was outstanding.

Three sopranos were heard. Elfrida Glaesel, in songs of Donaudy, Schubert and Richard Strauss evidenced a lyric voice of sweet quality which promises greater clarity and weight as greater assurance is gained. Shepherd, Thy Demeanor Vary (old English) introduced Doris Jacobson, a youthful lyric soprano with coloratura potentialities. Her personal charm, the flexibility and color of her voice made her numbers interesting, although she has not yet acquired the maximum top range established by present-day coloraturas. Una Voce Pocó Fá was pleasantly delivered.

VINCENT SOREY AND PUPILS GIVE CONCERT

at Carnegie Chamber Music Hall, New York, under the auspices of the Sponsors of Art Association, created and directed by Mr. Sorey to offer young artists opportunities for theatre, screen, stage and radio. Left to right are Winston Christopher, Marcello Roviaro, Gus Krissow, John Gallian, Rose Costa, Catherine Nooney, Esther Montague, Marguerite De Fabes, Maria Pisani, Mary Little, and Catherine Portelli. (Photo by Polito.)

Madeleine Savaria sang four light French songs with unusual vocal quality. She posseses the intangible gift of "audience appeal" and was delightful to hear. A group of English songs, sung with notable artistry by Sergt. Herrick, brought the musicale to an effective close. Ruth Emerson was the efficient accompanist of the evening. M. C.

Ethel Glenn Hier Pupils Present 3 Piano Recitals

Piano pupils of Ethel Glenn Hier presented two recitals in Elizabeth, N. J., and one in Brewster, N. Y., last month. On June 7, Carol Stevens and Virginia Wells were heard in solo and duo numbers with Betty Jane Knight, soprano, as assisting artist. The program included Miss Hier's own Prelude and works of Bach, Liszt, Chopin, MacDowell, Palmgren, Debussy, Wagner, Bizet, and others. Miss Hier's Sleep Little Pigeon was sung by the guest artist. This program was repeated on June 30 at Brewster.

On June 14 at the Y.M.C.A. Auditorium, in Elizabeth, Joanne Hall, Carol Sue Chynoweth, Patricia Turner, Alfred Siegel, Richard Casper, Constance Sailors, Gloria Rickards, Teddy Prochazka, Phyllis Tilden, Virginia Wells and Carol Stevens were heard. Alfred Siegel and Alex Prochazka received much applause for their own original works. Miss Hier's Playing Tag was given as a solo by Joanne Hall. The program opened with the various participants playing as solos the national anthems of the individual Allied Nations.

Voge Opera Group Activities

As head of the opera department at the Philadelphia Music School Settlement, to which he was named last season, Harry H. Voge presented the group in two performances of scenes from opera. The New York group, in addition to a recital at Carnegie Chamber Hall, gave scenes and solos several times at the Music Box Canteen.

Alois Poranski, bass, gave a Philadelphia recital with Coenraad V. Bos as accompanist. He also appeared with the San Carlo Opera, the Columbus Opera, in Washington, D. C., and the Hudson Opera Company of New Jersey. On July 16 he broadcast over WNYC on the Treasury Dept. program. On a previous occasion over that station he gave a program with Ernst Wolff at the piano. Mr. Poranski was bass soloist in Bach's St. Matthew Passion at the Brooklyn Academy of Music.

Elizabeth Osterloh has been engaged as soprano soloist at Greenwood Baptist Church, Brooklyn. John Bayer, baritone, was soloist at Vandeveer Park Methodist Church, Brooklyn.

Dilling Students in Benefit

Pupils of Mildred Dilling, concert artist and teacher, presented a harp recital on June 9 for the benefit of the St. Bartholomew's Knitting Unit at the community house of the church. A total of $106 was raised. In addition to the Dilling Harp Ensemble of Elisabeth Gordon, Geraldine Ruegg, Marion Perley and Miss Dilling, those participating included Anne Lennard, Rosemary Weekley, Lisa Philippson, Dorothy Lyman, Jacqueline Rigaud, Ruth Kliger, Gloria Tripi, Laura De Lillo, Elizabeth Ann and Edythe Cooper, Olive Fanelli, Joan Adler, Bertha De Cray, and Mary Elizabeth Davies. Pvt. Paul Schocker, harpist with the military band at West Point, played the harp, flute and piano in solos and with others. Miss Dilling gave a brief lecture on the history of the harp. She is teaching at her New York City and Woodstock, N. Y., studios and at the Ernest Williams Music Camp at Saugerties, N. Y., as well as continuing her concert activities.

Viktor Fuchs in Hollywood

Viktor Fuchs is holding a six weeks' master class in Hollywood this summer. Prof. Fuchs returns East on Sept. 1 to reopen his vocal studios in New York and Philadelphia.

Teachers League Adjourns

Before adjourning for the summer the Associated Music Teachers League, meeting in Steinway Hall, heard addresses by Ruth Burgess, Ruth Bradley, Elsie Peck Ravitch and Anne Cheney, with piano numbers by the latter and vocal works by Ora Witte, soprano.

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